

Spring, 1972

Vol. 29, No. 2

Whole No. 114

The Essay-Proof Journal

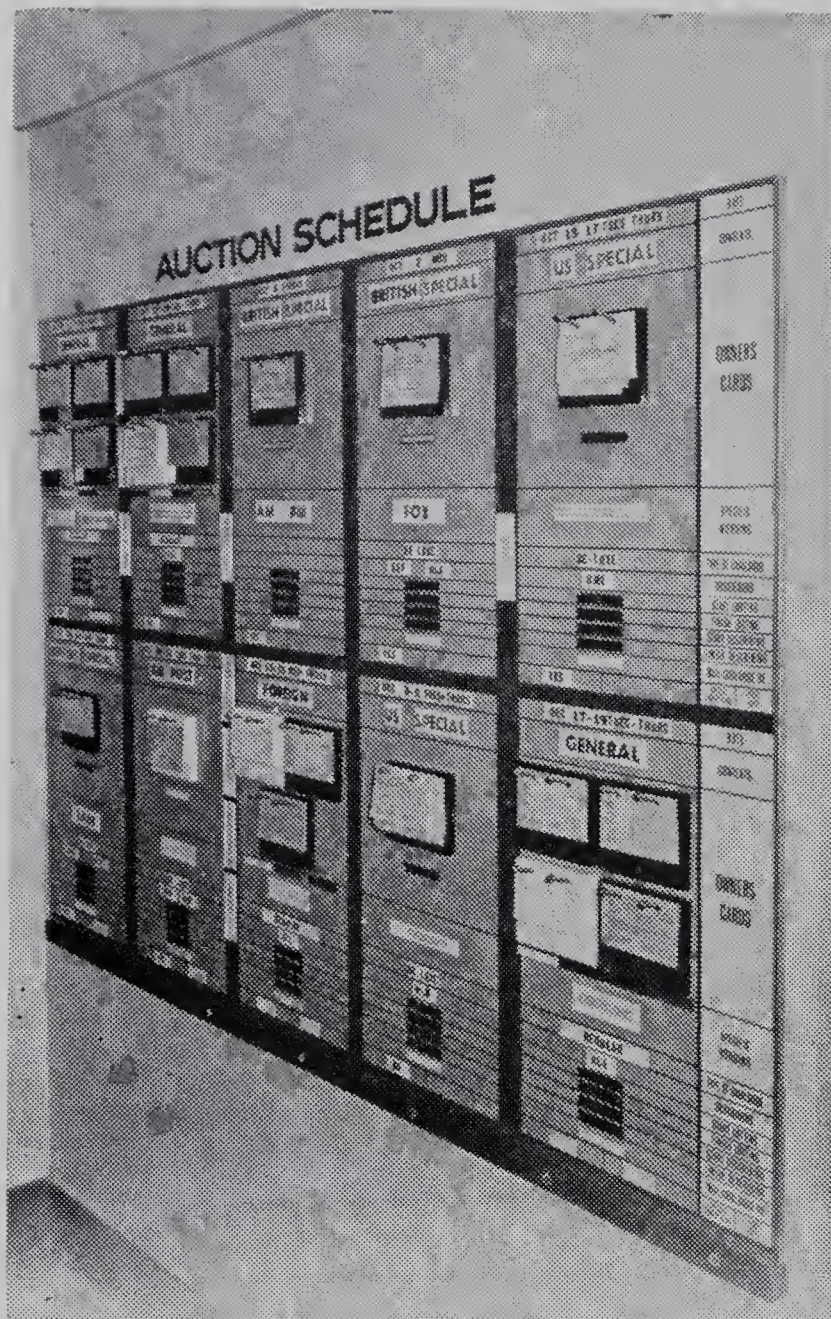
Devoted to the Historical and Artistic
Background of Stamps and Paper Money



Lowenberg patent essay for the 3c 1861-67
stamp described in the Wm. Weiss listing in
this issue.

Official Journal of The Essay-Proof Society

© 1972 by The Essay-Proof Society, Inc.



YOU'RE ON THE BIG BOARD AT HARMERS

Sell through Harmers and get

*Concise and Experienced Auction
Programming,*

with full consideration to timing,
competitive auctions and philatelic
attractions.

*Professionally Produced Auction
Catalogues,*

Liberally illustrated; produced by
the Publicity Department of
Harmers.

An International Clientele,

based on the three mailing lists of
H. R. Harmer, Inc., (New York).
H. R. Harmer Ltd. (London) and
H. R. Harmer Australia Pty., Ltd.,
(Sydney, Australia), brought to-
gether over decades of service and
satisfaction.

Extensive World-Wide Advertising,

generous at all times, directed to areas of particular interest relative to the auction's
contents.

Top Specialist Describers,

with some 200 years of professional philately between them.

Full Insurance at all Times,

including transit insurance and "on premises" coverage.

Free Appraisals to Vendors,

not wishful thinking, but factual.

Guaranteed Minimum Realizations,

based on appraisal figures (for a small additional charge).

Advance Payments on Request,

up to 60%, based on appraisal.

Prompt Settlements,

five weeks after the auction.

And All These At The Normal Recognized Commission Rates!

We have an excellent descriptive booklet "Modern Methods of Philatelic Selling" which we
will be happy to send gratis.

H. R. HARMER, INC.

The International Stamp Auctioneers

6 WEST 48th STREET, NEW YORK, N.Y. 10036

Telephone: (212) 757-4460 (3 lines)

Cable: Harmersale, New York

The Essay Proof Journal

Vermeil Award, Sipex 1966 Large Silver Award, Philympia 1970

Vol. 29, No. 2

Spring 1972

Whole No. 114

Published Quarterly by The Essay-Proof Society.

Editor

BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

ROBERT H. PRATT, *B. N. A. Editorial Consultant*

Subscription Rate

\$10.00 per year in advance

Back numbers are available from the Secretary. Price on application.

A sample copy will be sent to prospective members whose address is sent to the Secretary.

Advertising Rates

Advertising should be addressed to the Editor

Forms for new copy are closed on January 15, for the No. 1 issue, April 15, for the No. 2 issue, July 15 for the No. 3 issue, and October 15 for the No. 4 issue.

The right is reserved to reject any advertisement offered.

Outside Rear Cover available in sequence on request by full page users	\$32.50
Inside Front and Rear Covers available in sequence on request by full page users	\$30.00
Full Page	\$25.00
Half Page	\$15.00
Quarter Page	\$8.50

10 Per Cent. Discount for 4 or more insertions on advance contract.

Contents

Essays and Proofs of the U. S. Three-Cent 1861-1867 Stamp, by <i>William R. Weiss, Jr.</i>	51
Numismatic or Philatelic?	71
Switzerland: The Background Story to the 1960-8 'Architectural Monuments' Definitive Series, by <i>Michael Young</i>	72
New Reference on Perkins and Congreve Available	76
The People Speak on British Stamp Design	76
Philatelic Historical Exhibit at Boston Public Library	77
An Unrecorded Official Envelope Containing Cardboard Proofs of U. S. Postage Stamps in Use in 1866, by <i>Cyril F. dos Passos</i>	81
Essays and Proofs at Robson Lowe Auctions, 1971 (concluded)	82
Literature in Review	83
The Pictorial Issues of French Colonies, 1891-1941, A Half-Century of Design and Production in Retrospect (continued), by <i>Robert G. Stone</i>	84
Japan Printing Bureau Centenary	89
Report of Auction Sales of Essays and Proofs	91

THE ESSAY-PROOF SOCIETY, INC.

In Memoriam: Lester G. Brookman	80
Call for Annual Meeting	89
Secretary's Report, by <i>Kenneth Minuse</i>	90
Col. DeVoss Elected to FIAF Post	90

The Essay-Proof Society

DIRECTORS

E. Wilkens '72, Ethel B. McCoy '72, K. Minuse '72, A. H. Higgins '72.
G. E. Jackson '73, F. Finkelburg '73, V. G. Greene '73, T. F. Morris '73.
Rae D. Ehrenberg '74, J. F. Gros '74, R. H. Pratt '74, R. Wunderlich '74.

OFFICERS, 1971-72

President Glenn E. Jackson, 637 Main Street, Watertown, Conn. 06795
1st Vice Pres. Robert H. Pratt, 3097 W. Mill Road, Milwaukee, Wis. 53209
2nd Vice Pres. Falk Finkelburg, P. O. Box 44, Cambria Hgts. Sta., Jamaica, N. Y. 11411
Secretary Kenneth Minuse, 1236 Grand Concourse, Bronx, N. Y. 10456
Treasurer Mrs. Rae D. Ehrenberg, 164 W. 79th Street, New York, N. Y. 10024

APPOINTEES, 1971-72

Attorney John D. Pope III, 55 S. Gove Ave., Webster Groves, Mo. 63119
Editor Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549
Auditor Albert H. Higgins, 70 University Place, New York, N. Y. 10003
Photographer Adrien Boutrelle, 1 Montgomery Place, Brooklyn, N. Y. 11215

STANDING COMMITTEES, 1971-72

Catalog: Kenneth Minuse, *Chairman*, 1236 Grand Concourse, Bronx, N. Y. 10456; Robert H. Pratt, *Vice Chairman*, 3097 W. Mill Road, Milwaukee, Wis. 53209; Eugene N. Costales, Falk Finkelburg, Vincent G. Greene, Elliott Perry, James N. Sissons, Rudolph Wunderlich.

Constitution & By-Laws: John D. Pope III, *Chairman*.

Exhibitions: Mrs. Rae D. Ehrenberg, *Chairman*, 164 W. 79th Street, New York, N. Y. 10024; Mrs. Ethel B. McCoy, Falk Finkelburg.

Finance: Thomas F. Morris, *Chairman*, 19 West Drive, Larchmont, N. Y. 10538; Vincent G. Greene, Julian F. Gros.

Journal: Barbara R. Mueller, *Chairman*, 225 S. Fischer Ave., Jefferson, Wis. 53549; David Lidman, Thomas F. Morris, Glenn E. Jackson.

Publicity: Barbara R. Mueller, *Chairman*, 225 S. Fischer Ave., Jefferson, Wis. 53549; Mrs. Rae D. Ehrenberg, John J. Ford, David Lidman, Glenn B. Smedley.

Recruiting: Vincent G. Greene, *Chairman*, 77 Victoria Street, Toronto 1, Ontario, Canada; Aaron A. Feldman, Jack E. Molesworth, Daniel Vooy.

THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month (except January, July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

Essays and Proofs of the U.S. Three-Cent 1861-1867 Stamp

By William R. Weiss, Jr.

In my previous article on the one-cent 1861 essays and proofs, (THE ESSAY-PROOF JOURNAL No. 110), I indicated that the three-cent value of this series provides the greatest variety of essay and proof material for collectors and students. This stamp has long been a favorite among specialists, and it is not difficult to understand the reasons for its popularity. The primary use of the stamp was to prepay the current first-class rate of postage of three cents per half-ounce. Its use did not end there, however, as evidenced by the fact that markings exist showing usage as all, or part of, practically every postal rate in effect during the period of its use. Add to this the uses which were directly connected to the Civil War era, as well as the endless variety of fancy cancellations found on the stamp, and it becomes obvious why it is so popular today.

The earliest known use of the rose color on cover is August 18, 1861. The stamp was printed in rose, bright rose, dull red, rose-red, pale brown-red and dark brown-red. Rarer shades are pink, rose-pink, deep pigeon blood and pigeon blood. The Scott "Specialized" catalog also lists scarlet and lake, but it is the opinion of all leading students of these issues that they are in reality trial color proofs, and they should be listed as such. The stamp is perforated 12. An estimated 1,782,000,000 were printed, including the grilled issues of 1867 in the rose colors approximately 100,000 of the pink, and an unknown small quantity of the scarlet and lake trial colors.

The vignette of the design was taken from a drawing of a portrait bust by Jean Antoine Houdon. The designer was James Macdonough and the portrait engraver was Joseph P. Ourdan. The lathe border was done by Cyrus Durand and the lettering and numerals by William D. Nichols.

Essays

NATIONAL PREMIERE GRAVURE ESSAYS

The subject of the "August" issue has long been one of great controversy, but beginning in issue No. 108 THE ESSAY-PROOF JOURNAL the true status of these issues is demonstrated conclusively once again by Mr. Elliott Perry. When the day arrives that they are correctly listed by the catalog publishers, we will owe our gratitude to the likes of such students as Mr. Perry.

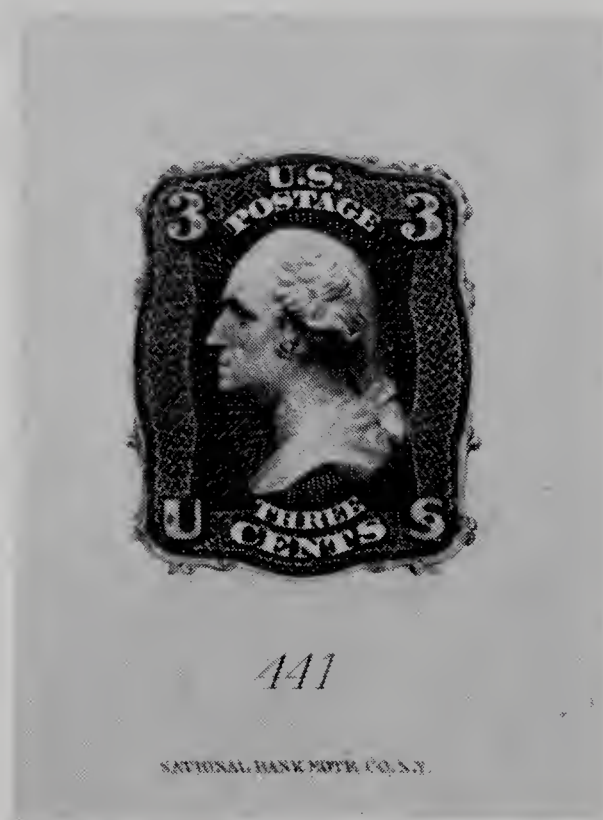
The Specialized catalog lists a large die proof, Roosevelt small die proof, Panama-Pacific small die proof and a plate proof on card in the red color, as well as the essay (Scott 56). Also listed are large die trial color proofs in black and scarlet, and a trial color plate proof in scarlet (56TC1-TC3).

Dr. Clarence Brazer in his handbook *Essays for U. S. Adhesive Postage Stamps* has a very extensive listing of the August essays as follows:

*April, 1861. Impression from incomplete die without any scrolls outside the frame lines and no silhouette line under chin. Both "3's", "U" and "S" blank. On India paper die sunk on cardboard, 78 x 55 mm. (56E-Ha).
black, blue*

*Same, but ornaments on both "3's", "U" and "S". On India on card. (56E-Haa)
scarlet, brown-red, ultramarine*

*Incomplete engraving of head only, die 64 x 76.5 mm. On India paper on card. (56E-Hab)
carmine*



Die essay of the so-called Premiere Gravure on India paper sunk on cardboard. (Courtesy of C. W. Christian)

Same, on white ivory paper. (56E-Hae)
black, scarlet

April 30, 1861. Premiere Gravure from Die 441, size 59 x 55 mm. On India paper die sunk on cardboard. (56E-Hb)
black, deep red, deep o-o-red, dark o-o-red, dim dusky o-o-red, dim dusky o-o. red, pink, dim v-r-red

May, 1861. Premiere Gravure die impression, on transparent stamp paper from 20 x 25 mm. to 30 x 37 mm. (56E-Hc)
deep orange-red, deep o-o-red, deep red-orange, dim red, dim deep red, dim orange-red, dull v-r-red, (pink), dull red, dull deep red, dull violet-red (pink), dull bright r-v-red

1903. Impression from an altered lay-down die of the completed design but with the scrolls outside the frame removed and replaced similarly, but not identical, to the Premiere Gravure scrolls. (Scott's 56P2 - 56E-Hd)
dim deep red

June 1861. Premiere Gravure impressions from plate 2, on India paper, (Scott's 56P3 - 56E-He)
black, deep red, dull deep red, orange-red, dark o-o-red

June 1861. Finished Premiere Gravure essay on transparent stamp paper, perforated 12 with broken gum. (Scott's 56 - 56E-Hf)
dim deep red, dark o-r-red, dim orange-red, dull r-v-red (pink)

TOPPAN, CARPENTER ESSAYS

These die impressions bear designs similar to the 1851-1857 series, except that numerals were added to conform to the government directive in its advertisement for bids for the 1861 contract. Originals are rare, but they were reprinted in 1903 for Ernest Schernikow from the original Toppan, Carpenter dies.

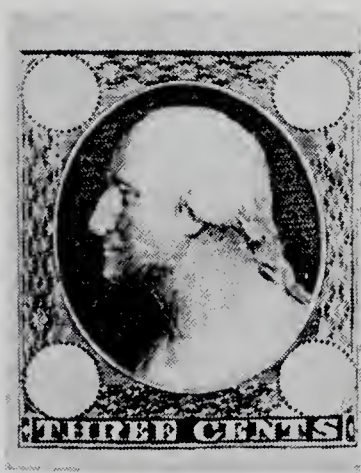
1903. Vignette only on proof paper. (56E-Aa)
black, carmine, dark carmine, scarlet, red-brown, orange, brown-orange, violet-brown, gray-brown, light green, green, dark blue, ultramarine, lilac red-violet.

Same on green bond. (56E-Ab)
red, brown, blue

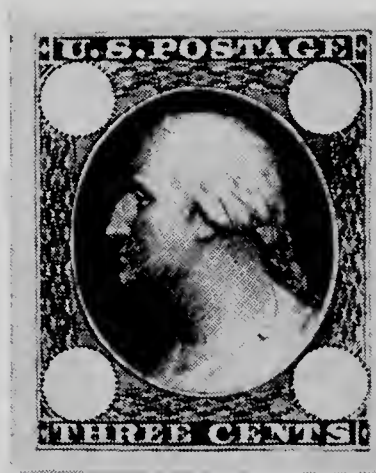
Same on colored card. (56E-Ac)
carmine on pale blue, scarlet on yellow, orange on ivory, olive-brown on blue, dark blue on pink, violet on buff.



1903 Schernikow reprint of Toppan, Carpenter essay—
vignette only, 56E-Aa.



1903 Schernikow re-
print of Toppan, Car-
penter essay—with bot-
tom label, 56E-Ad.



1903 Schernikow re-
print of Toppan, Car-
penter essay—with top
and bottom labels,
56E-Af.

1903. *Without top label on proof paper. (56E-Ad)*

black, carmine, dark carmine, scarlet, orange, yellow, yellow-brown, gray-brown, light green, green, black-black-blue, ultramarine, lilac, dark lilac, red-violet.

Same on colored card. (56E-Ae)

black on light blue, orange-red on yellow, red-brown on ivory, light green on pink, green on light green, blue on buff.

1903. *With top label on proof paper. (56E-Af)*

black, carmine, dark carmine, scarlet, orange, yellow, yellow-brown, gray-brown, light green, green, black-blue, violet-blue, violet-brown, lilac, red-violet.

Same on colored card. (56E-Ag)

black on buff, scarlet on ivory, orange on light yellow, brown on light blue, violet-blue on light pink, violet on light green.

April 30, 1861. Complete die on India paper. (56E-Ah)

black, carmine

Same on old proof paper. (56E-Ai)

black

Same on India paper, cut to shape. (56E-Aj)

black, carmine

AMERICAN BANK NOTE CO. ESSAYS

Dr. Brazer lists a group of four essays which he believed to be unique, with two frame-only essays believed to be rare:

Model of engraved frame with lead pencil border and center cut out and mounted over an engraved vignette 22 x 27 mm. (56E-B)

black

Model of engraved frame with lead pencil border and center cut out and mounted over an engraved ruled background on which is mounted the engraved head vignette. On India paper on cardboard 23 x 27.3 mm. (56E-C)

black

Model of engraved lathe-work with Bald, Consland & Co. engraved head mounted for vignette and engraved lettered labels and numerals mounted in place. On India paper on cardboard 22 x 27 mm. (56E-Da)

black

Master die No. 80 of frame only. On India paper on card. (56E-Db)

deep orange, dark brown, green, dark blue.

Model of engraved lathe-work frame with Bald, Consland & Co. engraved vignette, engraved lettered labels and numerals mounted in place (lower right "3" missing). On India paper on cardboard 28 x 35 mm. (56E-Ea)

Master die 81 of frame only. (56E-Eb)

black

BUTLER & CARPENTER CO. ESSAYS

Dr. Brazer listed this essay which he described as being:

A facsimile of the three-cent coin of the United States in the center with a star with eight rays in each corner on a rectangular notched (back)ground. Not seen by Dr. Brazer. (56E-F)

black

This essay was not described by Dr. Brazer, but he listed it as possibly being a revenue essay:

A spread-winged eagle atop of a circular lathe-work design bearing the words "UNITED STATES STAMP" at the top, "THREE CENTS" at the bottom, and a large "C" in the center. Large India paper 27 x 36.5 mm. (56EGa)
carmine, black, blue.

Same on ivory paper. (56E-Gb)

black, blue, scarlet, dark brown.

Same on ordinary paper 28 x 36 mm., perf. 12, and gummed. (56E-Gc)

red-brown

COUPON ESSAY

Dr. Brazer lists and describes this essay as follows:

A drawing of the 1861 3c stamp with a coupon of equal size at left; on the coupon at top "coupon"; at bottom "3 cents", with a place for cancellation between. This essay was not seen by Dr. Brazer, and he believed it to be unique. On ordinary paper. (65E-A)

rose

ESSAYS BY AUTHORS UNKNOWN

Printed in about 1863, these essays are woodcuts for letterpress printing. They were printed on various wove, laid and cardboard papers and were printed in sheets of nine bearing three rows of three each of the 2c, 3c, and 5c essay designs. Size of the three-cent design was 23 x 26.5 mm.



Complete sheet of nine woodcut essays for letterpress printing containing three of 74Ea by "authors unknown."

On white wove paper. (74Ea)
red, scarlet, violet, black.

On mauve wove paper. (74Eb)
violet

On yellow wove paper. (74Ec)
red, violet, green, blue, black.

On yellow laid paper. (74Ed)
red, green, violet, blue, black.

On pink laid paper. (74Ee)
carmine, violet, green, blue, black.

On green laid paper. (74Ef)
carmine, green, dull violet, blue.

On cream laid paper. (74Eg)
red, green, blue, black.

On pale yellow wove paper. (74Eh)
red, green, blue.

On yellow surfaced cardboard. (74Ei)
violet

On fawn wove paper. (74Ej)
green

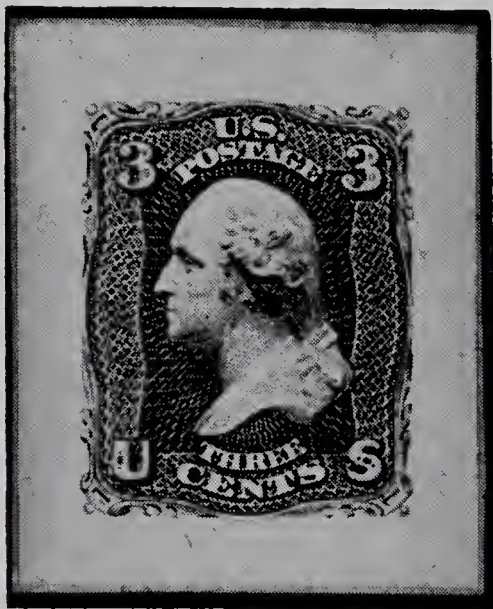
Proofs

LARGE DIE PROOFS

Large die proofs of the three-cent stamp are known in rose (65P1), pink (64P1) and scarlet (74P1). It is said that but two copies of the pink color exist; however there was one in the Eugene Costales sale of April 14, 1948 described as being 47 x 50 mm., and Mr. C. W. Christian reports that the one in his collection has been separated from its original card backing and measures 38 x 45 mm., which is approximately the size of the die block. It is interesting to note that the original card backing is still with Mr. Christian's copy, and the impression of the proof is very clear as an embossment on the card.

SMALL DIE PROOFS

The small die proofs are the Roosevelt, printed in 1904, and the Panama-Pacific, printed in 1915. The three-cent Roosevelt proofs are the lake (66P2) and scarlet (74P2); and the Panama-Pacific proofs are rose (65P2a) and scarlet (74P2a). There are only about five sets known of the Panama-Pacific proofs, so needless to say they are very rare.



Small Roosevelt die proof,
1904 (66P2).

PLATE PROOFS

Plate proofs on India paper are found in rose (65P3), dull red (65aP3), lake (66P3) and scarlet (74P3). Blocks of four exist; Scott lists a plate number block of eight in the rose color; and a plate number and imprint block of eight in the lake color was in the Costales sale of April 14, 1948. Plate proofs on card are rose (65P4) and scarlet (74P4). Card proofs in blocks of four or larger are much scarcer than the catalog would indicate, since most of the sheets printed were cut up into singles and distributed to prominent politicians, statesmen, etc. Despite this fact there was a pane of 100 in the famous Lilly collection which was auctioned by Robert A. Siegel, Inc. This particular pane was actually from the re-issue plate of 1875 (plate No. 58), and was formerly in the Earl of Crawford collection.

TRIAL COLOR PROOFS

Trial color proofs are known only in large die form, at least in the sense of being true preparatory trial colors. There were many colors and papers used experimentally utilizing impressions from the three-cent plate, but they will be covered later. Scott lists large die trial colors as follows: (65TC1)

black, black on glazed, blue-green, orange, brown, dark blue, ochre, green, dull red, slate and red-brown.

ATLANTA PROOFS

The "Atlanta" plate proofs were printed on thin card for the International Cotton Exposition in Atlanta, Georgia in 1881. They are black, scarlet, brown, green and blue.

HYBRID PROOFS

Hybrid proofs were either plate proofs or trimmed down large die proofs sunk on large cards to resemble large die proofs which were very popular.

LOWENBERG PATENT PROOFS

The Henry Lowenberg decalcomanias were printed in April of 1864. They were designed to prevent the re-use of postage stamps. The three-cent Lowenberg proofs are pale rose, perforated 12 and imperforate, carmine, and a lake shade which was not listed by Dr. Brazer, but which I have in my collection in a block of four.



Imperforate Lowenberg patent proofs in lake.

SPECIMEN OVERPRINT

The Scott type "A"—12 mm.—overprint and the same type found on the "F" grill stamp are very rare. Much more common is the type "B"—15 mm.—but very difficult to locate in choice condition. There was a block of four in the Daniel F. Kelleher sale of February 26, 1971, which realized over three times its catalog value, a good indication of the rarity of Specimen blocks! Also known are unofficial large die proofs overprinted "Specimen" and attached to a leaf from a National Bank Note Co. salesman's book.

CONTROL NUMBER OVERPRINT

This numbering system was probably intended as a deterrent to theft, but it was never adopted. Centered copies, as with the Specimen overprints, are the exception rather than the rule.

Experimental Printings

During the 1860's the Post Office Department apparently held the belief that the practice of cleaning and re-using postage stamps was widespread. It is doubtful that



Control number overprint.



Type B Specimen overprint.

the practice was as serious as they thought, but many patents to combat it were submitted to them, most of which were never adopted. Nevertheless, these provide the modern collector with an interesting insight into the government's attempt to counter cleaning and a look at the ingenuity (or lack of it) shown by the various inventors. Needless to say, many of these printings are very rare, as in most cases only a limited amount of them were made.

EXPERIMENTAL PROOFS

Technically speaking, these were proof impressions since they bear the same engraving as the issued three-cent stamp. They were not true preparatory trial colors, though; thus they are looked upon as being more "essay" than "proof". The Brazer handbook gives us quite a comprehensive listing of these items printed on various papers in many colors, some of which were grilled and most were tinted with sensitive inks:

Imperforate, on wove paper and tinted with sensitive inks.

On white paper. (65TC-Aa)

black, scarlet, dark carmine, orange, brown, green, blue, lilac.

On rose-lilac paper. (65TC-Ab)

scarlet, orange, brown, green, lilac.

On yellow-brown paper. (65TC-Ac)

scarlet, orange, brown, green, lilac.

On green paper. (65TC-Ad)

dark carmine, scarlet, red, brown, green, lilac.

Same, imperforate on heavily laid papers.

On orange paper. (65TC-Ba)

scarlet, blue-green.

On lilac paper. (65TC-Bb)

scarlet, blue-green.

Perforated 12, on wove paper tinted with sensitive inks.

On white paper (65TC-Ca), on rose paper (65TC-Cb), on salmon paper (65TC-Cc), on straw paper (65TC-Cd).

scarlet and brown.

Same, with "Z" grill, 11 x 14 mm.

On white paper (85TC-Da), on rose paper (85TC-Db), on salmon paper (85TC-Dc), on straw paper (85TC-Dd).

scarlet and brown.

red-brown on green. Unlisted by Brazer.

On laid paper, perforated 12, and tinted with sensitive inks.

On white paper (65TC-Ea), on rose paper (65TC-Eb), on salmon paper (65TC-Ec), on straw paper (65TC-Ed).

scarlet and brown.

brown on lilac laid. Unlisted by Brazer.

On laid paper, perforated 12, "Z" grilled and tinted with sensitive inks.

On orange paper (85TC-Fa), on green paper (85TC-Fb), on lilac paper (85TC-Fc).

scarlet, brown.

brown on yellow laid, "Z" grill. Unlisted by Brazer.

Perforated 12 and printed on water paper. (65TC-G)

brown

Same with "Z" grill. (85TC-H)

brown

Mr. Christian reports a block of four in the rose shade, imperf., on thick yellowish paper. This item is not listed by Brazer, and Mr. Christian notes that the impression is a bit fuzzier than most proofs. The paper measures .004 as compared to stamp paper which measures .0035. Can anyone supply additional information on this particular item?

NOTE: Some of the above proofs were cancelled experimentally with a black "circle of wedges" cancellation. There was a block of four in the "Hackett" sale and two black singles in the Costales sale of April 14, 1948 bearing this marking.

SAFETY NETWORK OVERPRINTS

These printings, which are plate impressions of the regularly issued stamp, are very pleasing to the eye. They were overprinted with various safety network designs in different colors and with ink that was probably fugitive. The following list, which is more complete than that found in the Brazer book, has been provided and compiled by Mr. Falk Finkelburg:

Impression from a bottom margin three-cent plate; overprint consists of the word "ONE" repeated many times. (65E-Ca)

rose-pink; overprint deep-yellow-orange.

Perforated type "A" overprint. (65E-Cb)

Stamp brown-red, overprint gray-blue. Stamp dull violet, overprint gray-blue. Stamp dull violet, overprint olive-yellow.

Perforated type "B" overprint.

Stamp green, overprint light olive-gray. Stamp dull violet, overprint olive-green. Stamp dull brown-orange, overprint olive-green. Stamp dull light brown, overprint olive-green.

Perforated type "C" overprint.

Stamp dull violet, overprint pale-gray. Stamp red, overprint pale gray. Stamp brown-red, overprint blue-gray.

Perforated type "D" overprint.

Stamp green, overprint blue-gray. Stamp dull violet, overprint blue-gray. Stamp brown-red, overprint blue-gray. Stamp red, overprint olive-gray.

Imperforate type "A" overprint. (65E-Cc)

Stamp green, overprint olive-gray. Stamp olive-gray, overprint olive-gray.

Imperforate type "C" overprint.

Stamps are brown-red, pale brown-red, olive-green; overprints are olive-gray.

Imperforate type "D" overprint.

Stamp green, overprint gray-blue. Stamp ultramarine, overprint gray-olive. Stamp violet, overprint gray-green. Stamp dull violet, overprint gray-blue. Stamp olive-yellow, overprint olive-yellow.

(Dr. Brazer stated that no more than six of each of the imperf. varieties are known.)



Safety network over-
print type B.

LOWENBERG PATENT ESSAYS

These experimental essays, patented in April, 1864, were printed on various papers and in many different colors. The principal patent applied for by Mr. Lowenberg consisted of printing the impression on the back of goldbeater's skin, gumming on the impression, which when applied to an envelope could not be successfully removed without damaging the impression. It is quite obvious that collectors must be very careful when handling these essays, and they should never be hinged because the impression will adhere to the hinge when attempting to remove it. In this respect, although Mr. Lowenberg's patent was not adopted, it was a success! I have located a very interesting variety of this essay in that it is printed on both sides, twice on the reverse, one inverted. Since this entire issue was experimental, however, it is believed that this variety would be better termed printer's waste than a true error of printing.

Printed on onionskin paper, imperforate, in sheets of 25. (usually reversed to preserve decalcomania). (85E-Ea)

brown, orange-brown, green, light-green, blue-green, red, light red, violet, light violet, blue, gray, black, carmine, violet-red.

Same, perforated 12. (85E-Eaa)

gray-black, gray, gray-violet, dull violet, brown-red

White wove paper, showing design reversed. (85E-Eb)

blue, red, gray, green, brown, orange.

White cardboard, 62 x 72 mm. showing design reversed and deeply indented. (85E-Ec)
green

White paper, chemically prepared turning blue if wet, showing design reversed. (85E-Ed)
carmine, prussian-blue, orange, green

India paper (signed D. H. Craig). (85E-Ee)
red

Orange laid paper. (85E-Ef)
black

Blue laid paper. (85E-Eg)
scarlet

Blue wove paper. (85E-Eh)
red

Linen cloth. (85E-Ei)
green, red, blue

THE FRANCIS PATENTS

Dr. S. W. Francis, who was a chemist by trade, is credited with at least two experimental printings. The first one consisted of soaking the stamp in an alkaline solution which would turn the stamp a dark brown color. The stamp, when touched by a drop of acid, would then turn a deep blue color. This process was used most exten-



85E-Ea, Lowenberg patent essays on onionskin.

sively on the two-cent stamp of the 1861 series, and is of much greater rarity on the three-cent, although at least one copy has been recorded in the philatelic press.

The other experimental printing attributed to Dr. Francis is printed on a blue-green paper which is gummed and imperforate. The exact intent of this patent has not been recorded. I have been fortunate enough to locate a block of six of this patent.

ESSAYS OF THE GRILLED ISSUES

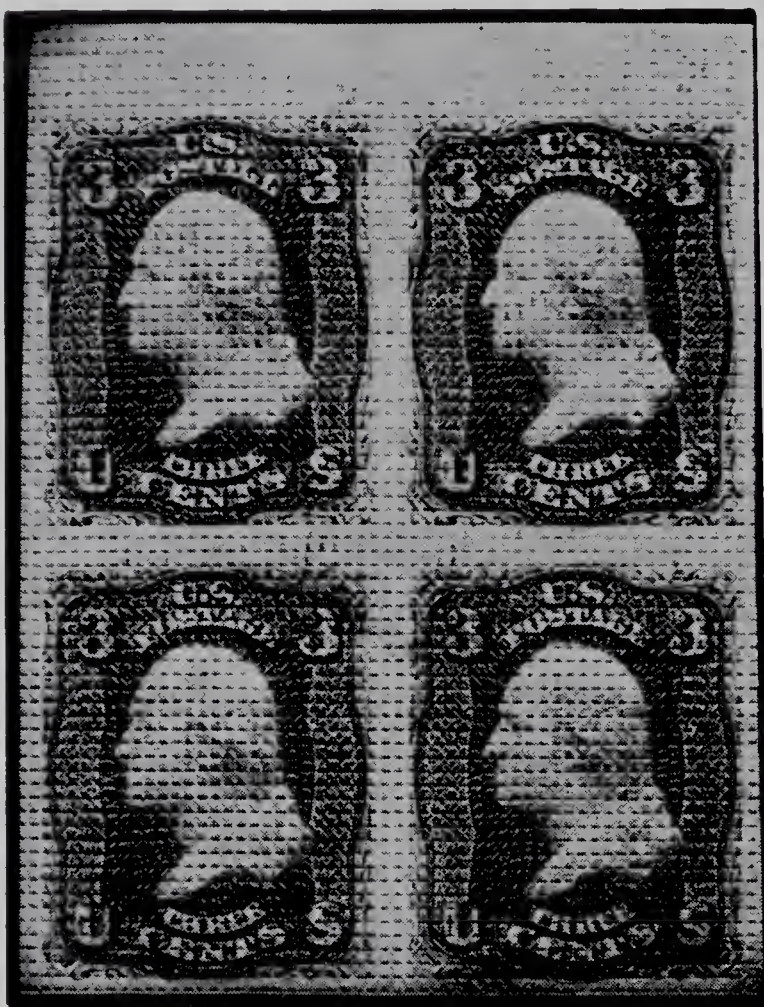
By far the most successful and best known of all the experiments tried during the 1860s is the grill. The idea, patented on October 22, 1867, by Charles F. Steel, was to break the fibre of the paper so that the cancelling ink would soak in, thereby making further use of the stamp impossible. The documentation of the grilled issues has been done extensively by such fine students as Stevenson, Dr. Brazer, John Klemann and of course, Mr. Elliott Perry, but perhaps the best summation of grills and the experimentation with grills that has been written can be found in *The United States Postage Stamps of the 19th Century* by Lester Brookman. For the first time the combined knowledge of the above students has been gathered in one easily-understood volume. It is definitely recommended reading for serious collectors.

The earliest experiments with the grills consisted mainly of various shapes on wove paper; they did not have any numerals or values assigned to them. This was quickly changed however, and the use of the numeral "3" was utilized extensively as follows:

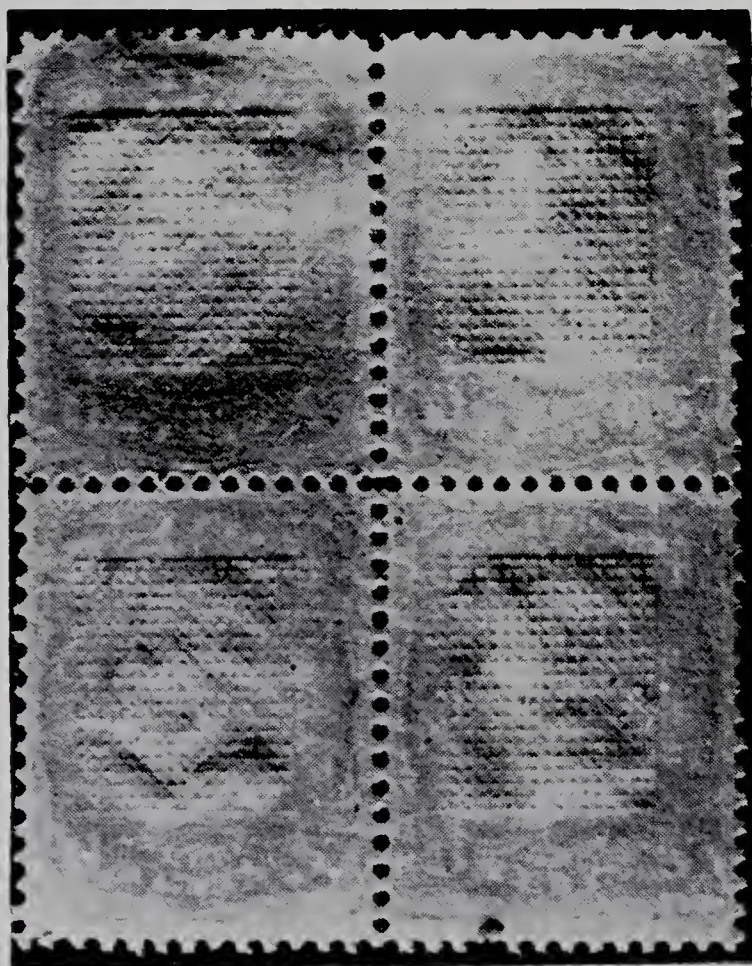
White wove paper with 12 mm. diameter grilled circle, points down, and a roughly grilled figure "3" below. (79E-Cd)
carmine

All-over grill of small squares, points down. The points do not break through the paper as on Scott's No. 79 stamp. (79E-Cg)
No. 65 1861—3c rose stamp, No. 66, 1861—3c lake stamp imperforate

Irregular all-over pin-point grill with points up. So called "music box grill". (79E-Ch)
1861 stamp from plates 11, 34 and 52. (rose)



79E-Cg—all-over grill which does not break the paper of the blocks.



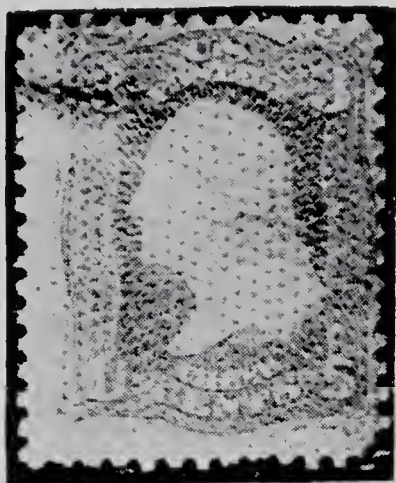
79E-Ck—block of C grill on stamp paper.

Same with pin-points down. (79E-Ci)
1861 stamp from plate 11. (rose)

Same, with uniform alignment of pin-points, 25 x 29 rows with points up.
(Unlisted by Brazer. Reported by Mr. Christian in a vertical pair with imprint at bottom.)

Wove paper size of stamp, gummed, perf. 12, "C" grill, points down. (79E-Ck)
On white, on pinkish

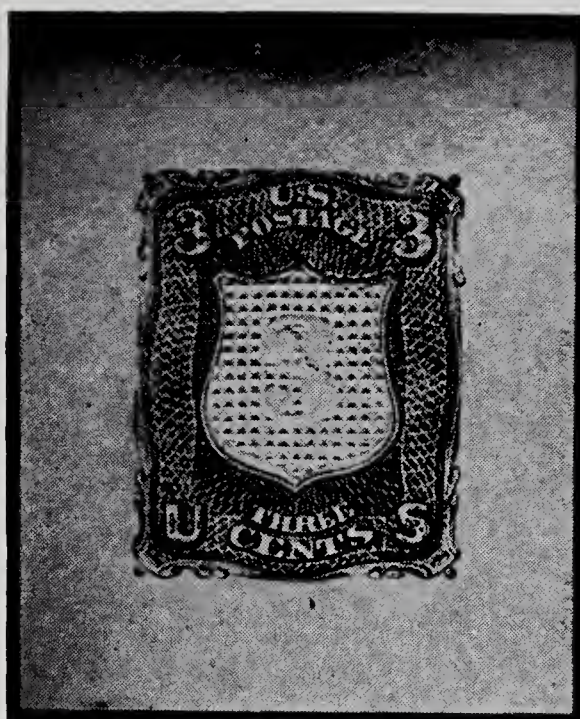
Series of impressions with shield in center being grilled.



79E-Ch, "Music Box" grill.



82E-B, embossed shield on stamp paper.



82E-Ab, die essay for the grilled issue.

Die on thick white paper, gummed. (82E-Aa)
black, deep pink

Same with points up. (82E-Aaa)
black

Die on yellow wove gummed paper, points dozen. (82E-Ab)
black, red

Same on orange wove paper. (82E-Ac)
black, carmine

Same on yellow laid paper. (82E-Ad)
dull carmine

Frame only—no grill, on grayish wove paper with pencil notation "McDonald P.O. Dept. Steel Nature (?)." pale orange-brown

Embossed shield, impression 13 x 14 mm. in center of stamp paper 22 x 27 mm., perforated 12. Seen in a pair. (82E-B)
albino

Typographed shield in solid color similar to 3c frame, on white paper. (82E-Ca)
green, brown

Adjoining and 20 mm. distant is a second impression, the same with the numeral and shield omitted; and at about the same distance is a third impression similar to the second but blurred. (82E-Caa)
green, brown

Same, incomplete design. (82E-Cb)
green, brown

Lithographed on white paper. Similar on tinted paper, but colored and colorless parts interchanged. (82E-Cc)
green

Same, incomplete design. (82E-Cd)
green

Printed in color on ordinary white paper, mounted on pieces of thicker paper, which are perforated 12. The center is an essay for a grill. (82E-D)
blue, carmine

TYPOGRAPHED ESSAYS

Typographed in relief for surface printing. Single impression lightly block sunk 63 x 62 mm. in color. The design has a color line border 21 x 26.5 mm. inside a colorless rectangle 23 x 28.5 mm.

On ivory paper 64 x 75 mm. (83E-Aa)
black

On stiff white card 59 x 54 mm. Color about 40 mm. wide not extending to sides of card (83E-Ab)
light red-violet, carmine, blue

Washington head only on plain color rectangle, printed through a mat and surrounded by a colorless rectangle with vertical color bands at each side inside a die sinkage. On soft cardboard. (83E-Ac)
dim b-g-blue, dim o-o-red

Head only with dots on face about the eye, on solid color. On stiff white paper 77 x 45 mm. (83E-Ad)
dull violet-red

India paper on soft white card block sunk. Design heavily embossed and is impressed on card when India paper essay is removed. (83E-Ae)
dull violet red-red with solid color margins

Same trimmed to shape.
dark carmine, orange, blue-green, red-violet

Plate typographed on white wove paper, gummed, imperforate. Impression of design shows on back. Color outside design generally fills rectangle. (83E-Af)



Typographed plate essay.



Lithographed plate essay.

dim red, dim light orange-red, dim blue-green, dull pale blue, dim dark blue, dusky violet red

Same, grilled all over. (83E-Ag)

dim red

Same, perforated 12, gummed and grilled 13 x 16 mm. (83E-Ah)

LITHOGRAPHED ESSAYS

Designs same as typographed essays. Head only, on solid color, 65 x 76 mm. (83E-Ba)

black, red-violet

Head only, face lined, on solid color 64 x 72 mm. (83E-Bb)

black, scarlet

Plate essays on hard, white transparent wove paper. (83E-Bc)

dark red

Same, on more opaque white wove paper. (83E-Bd)

dim red

Same on Gibson patent paper, generally crinkled. The lathework design is generally poorly printed. (83E-Be)

pale red, orange-red, light orange-red, deep yellow-orange, dull yellow-orange, dull yellow, brown, green, dull deep b-g-blue, light quaker-drab, light mouse-gray, light gray-black

Same on pale green paper, clearly printed. (83E-Bf)
dark g-b-green

Same on white wove paper, gummed and grilled 31 x 16 mm. (83E-Bg)
dark blue

Same on lilac-gray paper, gummed and grilled 13 x 16 mm. (83E-Bh)
dull dusky blue

Same, gummed and perforated 12. No grill (83E-Bi)
light red, pale red, light orange-red, deep yellow-orange, brown, dark green, deep blue, dull b-g-blue, gray-black

Same, gummed, perforated 12 and grilled 13 x 16 mm. (83E-Bj)
black, light gray-black, dim pale red, dim light red, dull pale red, dim orange-red, dim o-o-red, deep o-o-red, deep y-o-yellow, dim yellow-orange, brown, dark brown, dim light g-b-green, dull b-g-blue, dull dark b-g-blue, dim dusky b-g-blue. NOTE: Although not mentioned by Dr. Brazer, these grilled lithographs exist in some colors with the grill points up, some colors with points down, and a few colors can be found both ways.

Same on greenish gray chemical paper, perforated 12, grilled 13 x 16 mm., no gum. (83E-Bk)
green, black, dark b-g-blue, dim orange-red, gloomy lt. yellow-gray, gloomy lt. red-gray

Same on onionskin paper, gummed and perforated 12, no grill. (83E-Bl)
dim red

Same, imperforate. Unlisted by Brazer. Pair in my collection.
dim red

SHIELD ESSAYS

Size of design 21 x 25.5 mm., engraved in relief for surface printing. Also essayed as envelopes on thick papers.

Impression from untrimmed die showing color 30 x 42 mm. (85E-Fa)
rose, orange, blue

Impression from trimmed die, heavily struck on India paper mounted on card, the colorless parts, particularly the shield, in relief. (85E-Fb)
red, orange

On wide laid paper with U. S. monogram perforated 12 and gummed. (85E-Fc)
pale rose, dull brown-yellow

On greenish wove paper, grilled points down, gummed, imperf. (85E-Fd)
dull brown

On white paper, perforated 12, gummed. (85E-Fe)
smoky violet-red, green

Same, underprinted design only, on thin white wove paper. (85E-Ff)
light blue, albino

ESSAYS BY AUTHORS UNKNOWN

A series of essays described by Dr. Brazer as follows;

Type-set, folded white paper, 18 x 58 mm. when open, folded and scored four times with horizontal crease at center. Overprinted "U 3 S," the letters in black beside a punched-out "3" between. The lower 2/3 gummed below a scored fold so that the top 1/3 may be torn off for cancelling.

"U 3 S" in black above and bronze below and on face beneath folds. (85E-Aa)

Same on green paper, numeral not punched, "3" in black, "POSTAGE" in blue. (85E-Ab) Black on green paper. (85E-B)

Similar to 85E-A, but larger and not folded. In addition to the "3" being punched out, the paper is pierced with scrolled cuts.

Bronze over violet. (85E-C)

An essay with a map of the United States in the center, with "UNITED STATES" and numeral "3" over the map. At top "THREE 3 CENTS", at bottom "POSTAL SERVICE". On thick white paper, rouletted.

Green, with "3" on map in gold. (85E-D)



82E-Da (variety) not listed by Brazer; 12 mm. diameter gridded circle, perf. 12, gummed white wove paper.



79E-Ab, bi-value essay by American Bank Note Co.

BI-VALUE ESSAY

Printed on April 20, 1867, by the American Bank Note Co., this interesting essay features the head of Liberty with the numeral "2" in the lower right corner of the stamp, and the numeral "3" in the lower left corner.

Engraved plate impression, imperforate on thick yellowish wove paper. (79E-Aa)
rose-scarlet, blue green.

Same on stamp paper perforated 12, gummed. (79E-Ab)
black, rose-scarlet, blue-green, blue

"LIBERTY" ESSAYS

Also featuring the head of Liberty, these essays are very colorful and attractive, particularly those printed in "rainbow" colors and those which were underprinted with designs in another color.

Size of design 20 x 26 mm. Size of block 64 x 76.5 mm. Vignette engraved by Alfred Jones, frame by D. S. Ronaldson. Typographed impression. Patented.

Head only in solid color, on stiff yellowish wove paper, 32 x 37 mm. (85E-Ga)
black, blue-green

Same on proof paper. (85E-Gb)
bright blue

From the untrimmed block showing a colorless rectangle about the design, the broad outer edge being in color. On stiff yellowish wove paper. (85E-Gc)
black, blue-green, violet-brown, bright violet-red, red-violet, buff

Same, oval is perforated 16, the white space around the stamp is perforated 12. (85E-Gd)
carmine

Same, on stiff ivory paper, about 28 x 32 mm. (85E-Ge)
black, carmine, yellow, dark blue-green, rose-violet

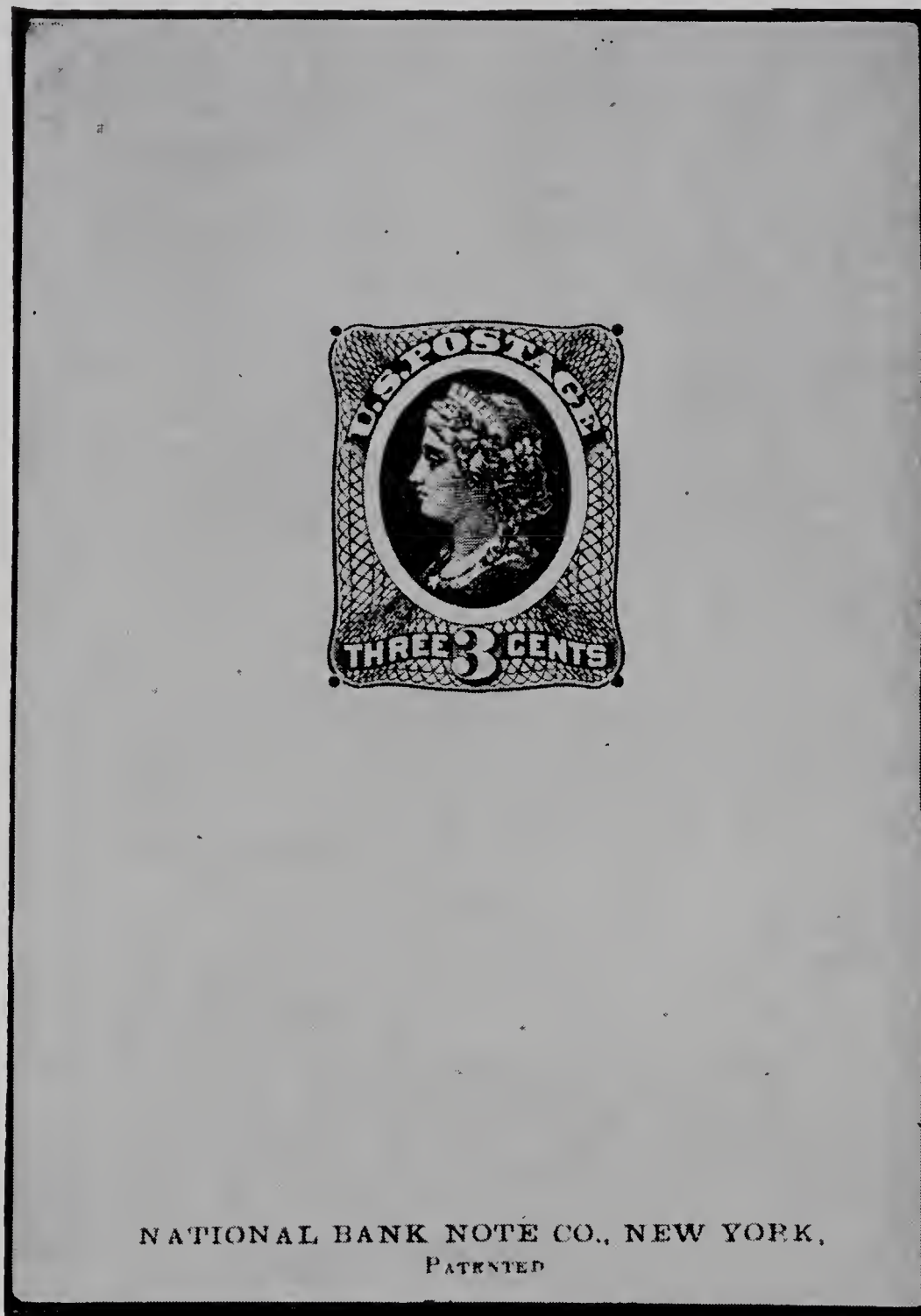
Same on deep orange-surfaced white wove paper. (85E-Gf)
carmine

Same, perforated 12, gummed. (85E-Gg)
carmine

Same, imperforate on yellow surfaced wove paper. (85E-Gh)
carmine

Same, with outer edge removed. On white wove stamp paper 64 x 90 mm, gummed, imperforate, with imprint below. (85E-Gi)
carmine, scarlet, dim orange-red, orange, dull yellow-orange, pale dull yellow, brown, lemon, dull olive-green, dull greenish-gray, dim blue-green, dull blue, dull red-violet, pale red-violet

Same, in pairs tete-beche, each with N.B.N.C. imprint. (85E-Gj)
carmine and orange, buff and pale lilac, dark orange-brown and yellow, dull green-gray



Liberty essay with no perforations.

Same as i, but oval perforated 16 and stamp perforated 12. Also exists without paper outside perforations. (85E-Gk)

carmines, pale rose, dim scarlet, dull scarlet, dim orange-red, lt. red-brown, dark brown, orange, dull orange, dismal orange, dull brown-orange, pale dull yellow, dull brown, yellow-brown, dull olive-green, dim dark orange-yellow, lt. yellow-green, green, dim blue-green, dark blue-green, dull greenish-gray, dull yellowish-gray, dull blue, dim red-violet, dull red-violet, pale red-violet, delicate red-violet.

Plate with designs spaced 7 mm. apart, imperforate, printed in two colors shading down into each other in rainbow colors. On wove paper. (85E-Gl)

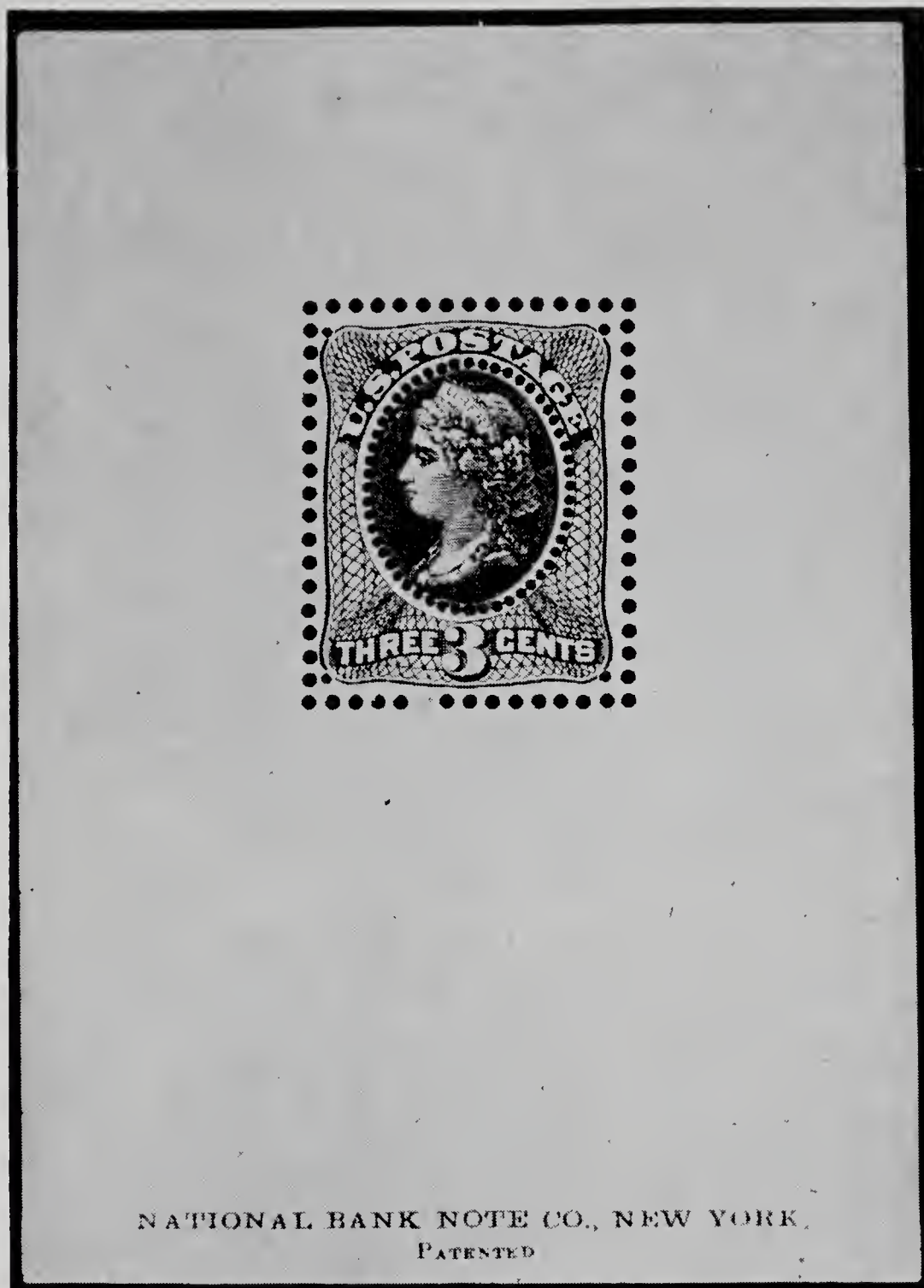
red-brown to dark orange, dark orange to brown-red, brown-olive to red-brown, red-brown to yellow-green, yellow-green to dull carmine, dull carmine to yellow-green, blue-green to dull carmine, dull carmine to brown-olive, brown-olive to dull carmine, dull carmine to orange, orange to deep blue, deep blue to orange-brown, orange-brown to dull orange, dull carmine to deep blue

Same, imperforate, on stiff yellowish wove paper. (85E-Gm)

dull carmine to orange, orange to deep blue, brown-olive to brown-red, brown-red to yellow-green, blue-green to dull carmine, dull carmine to deep blue, deep blue to dark brown, dark brown to orange.

Same, perf. 12, gummed. (85E-Gn)

blue-green to dull carmine, dull carmine to deep blue, deep blue to dark brown, dark brown to dull orange, dull carmine to dull orange, dull orange to deep blue, yellow-green to dull carmine, dull carmine to yellow-green, brown-olive to brown-red



Liberty essay with both oval and stamp perforated.

Same, but in one color only, perforated 12, gummed. (85E-Go)

carmine, dull orange, orange-brown, dark brown, brown-olive, dark blue-green, violet

Same, in one color, imperforate, gummed. (85E-Gp)

brown-olive, dull blue-green, deep blue

Same, but one color directly over another giving the effect of a single color. (85E-Gq)

black on scarlet

Same as b, heavily stamped on white card, only faint traces of vignette. (85E-Gr)

albino

Same, with design printed at right. (85E-Gs)

very dark blue-green

Imperforate on white wove paper. Underprinted with a design of another color on safety paper (85E-Gt)
design in black-green on

1.) red horizontal diamonds, 2.) dull yellow-green with "ONE" repeated, 3.) red with "2" in circles, 4.) red with "2" in circular stars, 5.) red with "2" in ovals, 6.) red with "3" in diamonds, 7.) black with "5" in hexagons, 8.) red with "X"

Same frame as 85E-Gd with perforated vignette removed and mounted over a Washington vignette. Die on white wove paper. (85E-H)

black vignette, blue frame

The last three-cent essay listed by Dr. Brazer for the 1867 contract was not seen by him, but it was described as follows;

Same designs as three-cent 1861 issue, but with ground of background and frame recut, showing lines in color and ground in white, the corners unfinished. Printed on the reverse of the paper, the design still appears reversed. (94E)
dark rose

NOTE: All essays listed were printed by the National Bank Note Co. unless otherwise noted.

This ends my study of the essays and proofs of the 3c 1861-1867 stamp. I would be pleased to hear from any collector who can add to this list. In summation, the list below will serve as an easy reference to the various essays and proofs of this popular stamp.

ESSAYS AND EXPERIMENTALS

Original Toppan, Carpenter & Co. completed design die essays of April 30, 1861.

The 1903 Schernikow progressive die reprints from the original Toppan dies.

The "August" issue, including the listed proofs of the August, and the various essays as listed by Brazer.

American Bank Note Co. essays showing various busts of Washington. (56E-B to 56E-E)

Three-cent coin essay. (56E-F)

Eagle essay by Butler & Carpenter (56E-G)

Unique three-cent "coupon" essay (65E-A)

Woodcut essays by Authors Unknown. (74E)

Experimental "proofs" in various colors, on various papers, some grided. (65TC-A to 85TC-H)

Various safety network overprints on plate impressions of 1861 stamp. (65E-Ca-d)

Lowenberg patent essays on various papers. (85E-Ea-i)

The Francis patents, 1.) on chemically treated paper, 2.) on blue-green paper.

Essays of the grided issues of 1867 Typographed essays. (83E-Aa-h)

Lithographed essays. (83E-Ba-l)

Series of type-set essays for 1867 contract by Authors Unknown. (85E-A-C)

1867 map essay by Authors Unknown. (85E-D)

Bi-value essay by American Bank Note Co. (79E-Aa-b)

Typographed "Liberty" essays. (85E-Ga-t)

Essay with same frame as 85E-Gd, except with Washington vignette. (85E-H)

Essay similar to issued stamp except with background and frame recut and design reversed. (94E)

PROOFS

Large die proofs in rose, pink and scarlet. (64, 65, 74P1)

Roosevelt small die proofs in lake and scarlet. (66, 74P2)

Panama-Pacific small die proofs in rose and scarlet. (65, 74P2a)

Plate proofs on India in rose, dull red, lake and scarlet. (65, 65a, 66, 74P3)

Plate proofs on card in rose and scarlet. (65, 74P4)

Large die proofs in trial colors. (65TCP1)

Atlanta plate proofs on thin card and in five colors. (104TC)

Hybrid proofs

Henry Lowenberg patent proofs on onionskin, in rose, carmine and lake

Type "A" Specimen overprint on regular 1861 issue stamp. (65SA)

Type "A" Specimen overprint on 1867 "F" grill stamp. (94SA)

Unofficial large die proof from salesman's sample book overprinted "Specimen".

Type "B" Specimen overprint on regular 1861 issue stamp. (65SB)

Control number 7 8 9 0 in carmine on regular 1861 issue stamp. (65SJ)

REFERENCES

Brazer, Clarence W.: Essays for U. S. Adhesive Postage Stamps; Handbook Committee of The American Philatelic Society, 1941.

Brookman, Lester G.: *The United States Postage Stamps of the 19th Century*, H. L. Lindquist, N.Y., 1966.

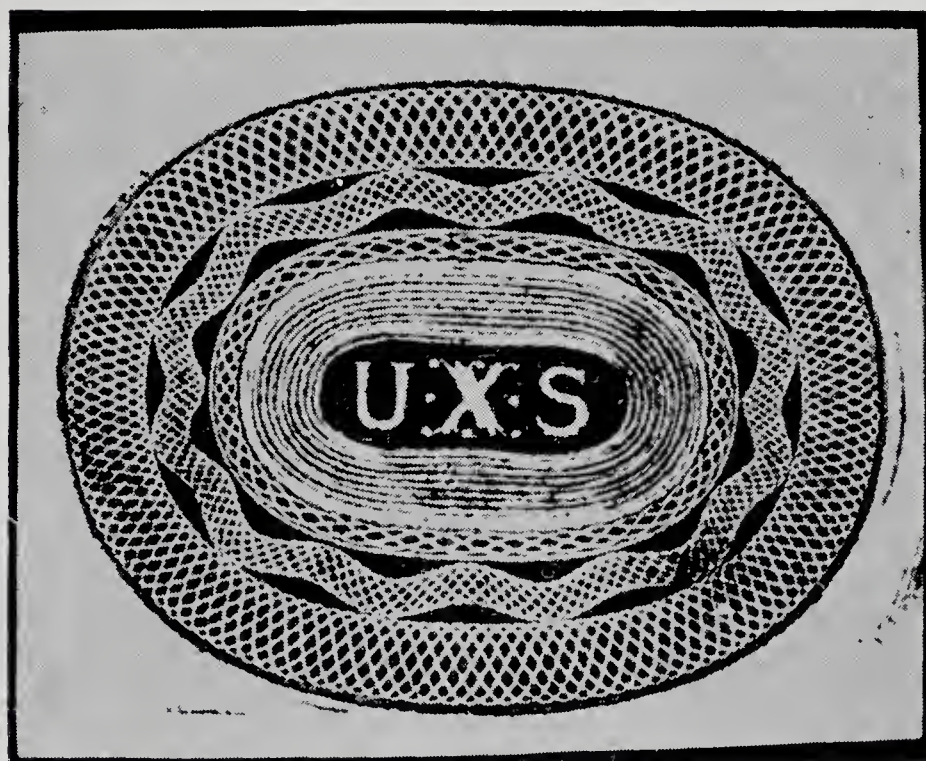
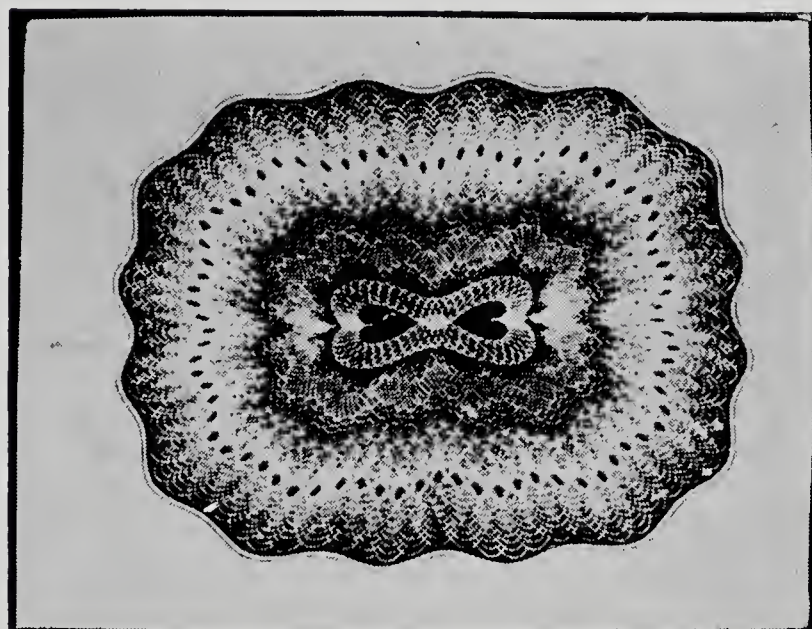
Schriber, Les, Sr.: "Encyclopedia of Designs, Designers, Engravers, Artists of United States Postage Stamps; *The American Philatelist*, Vol. 74, No. 11, August 1961.

Scott's Specialized Catalogue of United States Stamps; Scott Publishing Co., 1971.

Various auction catalogs.

Special thanks to Mr. Falk Finkelburg and Mr. C. W. Christian for reviewing my manuscript.

Numismatic or Philatelic?



Illustrated here are two small die impressions of mechanically engraved designs discovered in a miscellaneous lot of numismatic material by J. Roy Pennell, president of the Society of Paper Money Collectors. The larger one (33 x 26 mm.)—"UXS"—is blue with colorless lettering and engraving. This engraving bears a generic similarity to the wood cut dies of the first three newspaper stamps of the U. S., which were surface printed.

Note that the ovals surrounding the center letters are not equidistant from each other or regular in width of line, having evidently been cut by hand. Note, too, that

(Continued on Page 83)

Switzerland

The Background Story to the 1960-8 'Architectural Monuments' Definitive Series

By Michael Young

Before giving a detailed "life history" of this, one of the most complex of modern Swiss definitive issues, it is worthwhile quoting some extracts from an interview with Herr Hans E. Gaudard, the then Head of the Postage Stamp and Printing Section-PTT, published in the *PTT-Review* in April 1960. In this interview, he gave a "potted history" of the First Series of 10 May 1960, from the first Public Competition of 1942 to production details of the actual issued stamps.

In designing this series of postage stamps, with subjects from widely ranging periods of time, the artists were given a certain amount of freedom in representation. For operational considerations of the Postal Services, it is desirable that the lettering and figure of value should be in the same position throughout an issue. In order to achieve a uniform degree of composition, the designers had to simplify details here and there, omit certain features or transpose them. Two examples:—On the 70 c. Bellinzona, the church tower appeared at the right instead of the left, whilst on the 90 c. Schaffhausen the town houses were reduced to a single row below the Munot.

. . . Insofar as the first issue is favourably received, it is our intention to replace it after an interval of six years by other different designs. Hence a range of places will be honoured by the reproduction of one of their landmarks. In this manner, many different regions will be represented, the series thus developing into a reflection of Swiss Architecture.

With typical Swiss thoroughness, the PTT plan new issues of all kinds on a long term basis; such an overall plan covering up to ten years is the starting point. Definitive issues totalling over 20 values require much time, especially in the choice of subjects, the rotary recess process being used throughout. In use from five to ten years, the very nature of their production enables an issue to be "staggered" over a period of time.

Now that the second series is officially complete, it is notable that the existing 60 c. Bern, 75 c. Luzern, 80 c. St. Gallen and 90 c. Schaffhausen have not been replaced as yet. According to information received, it is not intended to do this at the moment, i.e. as part of the 1969 New Issue Programme.

Now to the beginning of it all! As early as 1942, when other nations were more preoccupied, the Swiss PTT organised an extensive public competition to select basic "Ideas" for a new definitive series to replace the "Small Landscapes" commenced in 1936. First prize winner was Werner Weiskönig of St. Gallen with a composite drawing of his home town entitled "Image of a town" (*Fig. 1*); from this he developed a whole series of such designs, stressing "Industry", "History" and "Culture" as the main theme. In some of these, the portrait of a famous citizen was given prominence. By their very nature, these "projects" were more suited to photogravure than to recess-printing. Therefore, it is quite understandable that this composite theme should have been finally ejected in favour of a simple, uncluttered main subject with a clean background for best effect. Before this radical step was taken, a great deal of "essay" material had been submitted, a superb range of this being on show as part of the Official PTT Exhibit at "Philatex" Paris 1964. A full list of them as well as others illustrated in the handbook *The Noble Art of Steel Engraving* written by Hans E. Gaudard in 1965 is given below:

3 c. Basel, 5 c. Basel, 3 c. Neuchâtel, 5 c. Laussane, 5 c. Bern, 5 c. Zürich, 10 c. St. Gallen, 10 c. Solothurn, 15 c. Bern, 15 c. Stans, 15 c. Lugano, 20 c. Zürich (two different), 25 c. Basel, 25 c. Fribourg (two different), 30 c. Bern (two different), 30 c. St. Gallen, 35 c. Luzern, 35 c. St. Gallen, 40 c. Basel, 40 c. Brunnen, 50 c. Sion (two different), 60 c. Chur, 60 c. Morat, 70 c. Genf,

70 c. Kappel, 80 c. Sempach, 80 c. Genf, 90 c. Bellinzona, 90 c. Basel, 100 c. Bern, 110 c. Zürich, 120 c. Zürich (two different), 125 c. Luzern, 130 c. Basel, 150 c. Basel, 150 c. Einsiedeln, 160 c. Luzern, 180 c. Genève, 180 c. Fribourg, 200 c. Genf, 250 c. Neuchâtel. (*See Figs. 2-4.*)

A second, restricted public competition was held in 1957, each competitor being asked to submit five designs depicting churches, buildings, gateways and towers as a basis for a future series of issues. Joint prizewinners on this occasion were Werner Weiskönig and Hans Hartmann, who were then asked to proceed with detailed design work for the issued stamps. Examples of prize-winning work as well as some of other, unsuccessful, artists show a wide range of themes and treatment of subjects. (*Figs. 5 and 6—Hans Hartmann, Figs. 7 and 8—Werner Weiskönig, Fig. 9—André Rosselet, Fig. 10—Niklaus Stoecklin.*)

THE ISSUED STAMPS

During the preliminary stages of the first series, finally released on 10 May 1960, trial engravings were made by Karl Albrecht Bickel, Jr. (son of Karl Bickel, doyen of Swiss postage stamp engravers) and Karin Lieven, who had engraved the 5 c. + 5 c. values of the 1948, 1949, 1954, 1966 and 1967 "National Day"/"Pro Patria" issues. The work of Bickel, Jr. includes the engraving of the 1961 and 1964 "Europa" issues as well as various "Service" stamps for Specialised Agencies of the United Nations situated in Switzerland. As a rule "Castles" were excluded from the range of subjects adopted, this attractive theme being reserved for possible future Charity issues. Two "projects" held in reserve at present are the Stockalperpalast at Brigue (Valais) with its characteristic towers and the Bishop's Palace in Coire (Grisons) (*Figs. 11 and 12*).

FIRST SERIES—10 MAY 1960 (14 VALUES) 25c. TO 2 FR.

Subjects: 25 c. Lausanne Cathedral, 30 c. Grossmünster, Zürich, 35 c. Carpenters Guildhouse—Biel/Bienne, 40 c. St. Peters Cathedral, Geneva, 50 c. Spalentor-Basle, 60 c. Clock tower—Berne, 70 c. Collegiate Church-Bellinzona, 75 c. Chapel Bridge and Water Tower—Lucerne, 80 c. Cathedral—St. Gallen, 90 c. Munot fortress-Schaffhausen, 1 Fr. Town Hall—Fribourg, 1.20 Fr. Basle Gate—Solothurn, 1.50 Fr. Ital Reding House-Schwyz and 2 Fr. Benedictine Abbey-Einsiedeln.

Designers: Werner Weiskönig for the 25 c., 40 c., 70 c., 80 c. and 1.20 Fr., the remaining 9 values being the work of Hans Hartmann.

Engraver: Albert Yersin, who had already designed and engraved the attractive "Landscape" Airmail series of 1941 to 1948 as well as various "Pro Patria" issues.

Printing Process: Rotary-recess by PTT Postage Stamp Printing Works-Berne, two panes of 50 per cylinder, white unwatermarked paper. (Also available in coils and "booklet sheets" for certain values.)

Quantities sold: (Obsolete values only) 35 c., 8,095,000; 70 c., 11,403,000; 2 Fr., 8,411,000.

PHOSPHORESCENT PAPER VALUES, 1963-8

Due to installation of electronic sorting machines and adoption of Postal Codes, the first series was reprinted on phosphorescent paper containing violet fibres, all values except the obsolete 35 c., 70 c. and 2 Fr. being so treated.

ADDITIONAL VALUES 4 FEBRUARY 1963

Due to inland parcel tariff changes from 1 January of the same year, new 1.30 Fr., 1.70 Fr., 2.20 Fr. and 2.80 Fr. values were required. Subjects from the now obsolete 35 c., 70 c. and 2 Fr. were re-used, with the only difference that on the 2.80 Fr. Bellinzona the church tower was now omitted altogether.



Fig. 1. 'Image of a Town'

Fig. 2. Zurich

Fig. 3. Neuchâtel

Fig. 4. St. Gallen

Composite Essays by Werner Weiskönig



Fig. 5. Bellinzona

Fig. 6. Bern

Fig. 8. Lausanne

Fig. 7. Geneva



Fig. 9. Neuchâtel

Fig. 10. Solothurn

Fig. 5-10 Competition Work

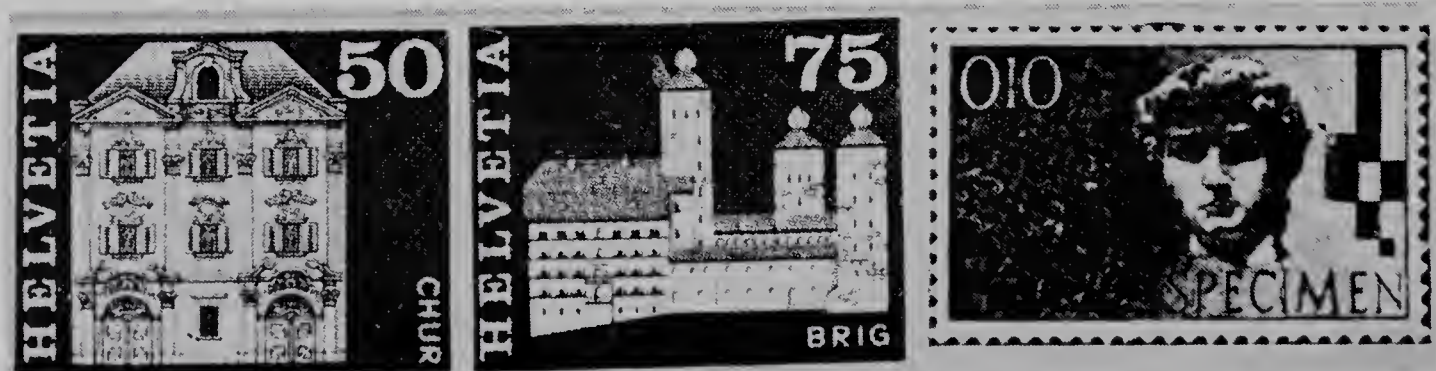


Fig. 11. Chur

Fig. 12. Brig

Fig. 13. Test label

Held in reserve

COUNTER COILS

The 40 c., 50 c., 60 c., 90 c., 1.00, 1.30, 1.70, 2.20 and 2.80 Fr. values, also the 5 c., 10 c. and 20 c. from the "Postal History" issue were made into coils of 500 or 1,000 depending on the denomination, for use in special counter stamp dispensers constructed by the PTT Technical Service. The customary control numbers were printed on the gummed side of the coils every fifth stamp, the Philatelic Office selling such stamps in groups all in strips of five. These ingenious machines were intended for parcel counters, particularly in offices with very heavy commercial business. Needless to say the high values with control numbers are much sought after! (*See PTT-Review, January 1966.*)

THE LATEST DEVELOPMENT

The 5 c., 10 c., 20 c. and 30 c. definitives (Postal History + Zürich 30 c.) on phosphorescent paper have now appeared in booklets, the complete sheets of 80 (all values) and sheets of 40 (10 c. only) being sold through the Philatelic Office and its branches only. The sheet of 40 of the 10 c. includes tête-bêche pairs with *three* "interspaces" or gutters between for the first time.

SECOND SERIES—FR. 2.20 OBERTOR-LIESTAL—14 SEPTEMBER 1964

The issue of a new design for the Fr. 2.20 value so soon after the earlier Einsiedeln type, created a minor "gold rush" for the latter! To further complicate matters, the Einsiedeln design with the other earlier additional values re-appeared later in counter coils! The new design featured an innovation, the so-called "two-colour" process, brief technical details being as follows:

The background colour, in this case light grey, is printed from a cylinder bearing impressions of a finely engraved screen, transferred in the usual way from the master die. To prevent blurring, a very quick-drying photogravure ink is used, no relief showing on this first pass through the machine. To the PTT, the use of the normal transfer process presented certain technical advantages, viz:—security against forgery. The main design, of course, is superimposed over this background. Whilst developing this process, an attractive "test label" was used (*Fig. 13*). It is hoped that true multi-colour engraved issues will follow in the not-too-distant future! A more detailed account of "Multi-coloured Recess-Printing of Swiss Postage Stamps" by Herr E. Bosshard appeared in the *PTT Technical News* of August 1967.

SECOND SERIES—2ND INSTALLMENT—21 FEBRUARY 1966

Two of the previous additional values were replaced on the above date, the new values and designs being: Fr. 1.30 Church, St. Pierre-de-Clages and Fr. 1.70 Frauenfeld Castle. Both were designed by Hans Hartmann, who had already executed the Liestal Fr. 2.20 of 1964.

SECOND SERIES—3RD INSTALLMENT—18 SEPTEMBER 1967

To take account of extensive inland tariff changes from 1 November, four new values were issued in good time! These were: 70 c. Lussy Höchhus-Wolfenschiessen Fr. 2.00 A Pro Castle-Seedorf (Uri), Fr. 2.50 St. Oswalds Church—Zug and Fr. 3.50 Benedictine Abbey—Engelberg, all designed by Hans Hartmann.

SECOND SERIES—4TH INSTALLMENT—12 SEPTEMBER 1968

The popularity of the "Buildings" theme can be deduced from the fact that the 5 c. to 20 c. values, previously devoted to "Postal History," now changed over to architectural motifs, the entire set (16 values) thus presenting a most striking whole. Details of values and designs are:

5 c. Lenzburg Castle, 10 c. Freulerpalast-Näfels, 15 c. Church of St. Maurice-Apenzell, 20 c. Planta House—Samedan, 30 c. Gabled houses—Gais, 50 c. Castle and col-

legiate church—Neuchatel, Fr. 1.00 Church of the Holy Cross—Riva San Vitale, Fr. 1.20 Abbey church—Payerne and Fr. 1.50 Porte de France—Porrentruy. Of these, the 10 c., 15 c., 20 c. and 50 c. were designed by Werner Weiskönig, Hans Hartmann again participating with the other five.

All values have been printed on phosphorescent paper with violet fibres, those from Fr. 1.00 upwards having security backgrounds, engraving again being under the masterly hand of Albert Yersin.

To conclude, a few details of the actual printing process. . . . The PTT have two Wifag machines specially made to their specifications, the daily output ranging between one and two million stamps each, depending on their size*. The paper is supplied under contract from the Sihl and Biberist mills, the actual preparation of inks to the required colour and consistency taking place on the premises. The paper is fed in at one end, at the other lies a neat stack of numbered, printed and perforated sheets, the whole working taking place on the same machine.

Finally, the author would like to thank the Directors and Staff of the Philatelic Office PTT as well as the Postage Stamp and Printing Section, for all their help with numerous inquiries over the last 13 years and their unfailing courtesy!

(* The latest machine installed in 1966 will print two to four million.)

Source: *The Noble Art of Steel Engraving* by Hans E. Gaudard, PTT-Berne 1965 (unfortunately now out of print). *PTT-Review* April 1960, January 1966, March 1968. *PTT-Gazette* (various dates, 1960 to 1968). *Multicoloured Recess Printing for Swiss Postage Stamps* by Erwin Bosshard (specially reprinted from *PTT-Technical News*, August 1967).

(The above article is reprinted from *Gibbons Stamp Monthly*, issue of December 1969, the editors of which also kindly supplied the illustrations.)

New Reference on Perkins and Congreve Available

Of interest to the philatelist and the numismatist should be a recent article by Miss Elizabeth Harris, Assistant Curator in the Division of Graphic Arts at the Smithsonian Institution, which appears in *Prints in and of America to 1850*, a report of the Winterthur Conference of 1970 and published for that museum by the University Press of Virginia, paper-bound, at \$4.50.

Entitled "Jacob Perkins, William Congreve, and Counterfeit Printing in 1820," the copiously illustrated article discusses Perkins's developments of the engraving process and his efforts and rivals in bank note printing, drawing on a wide range of sources, including Greville and Dorothy Bathe's *Jacob Perkins* (Philadelphia, Historical Society of Pennsylvania, 1943).

JOHN ALDEN

The People Speak on British Stamp Design

In September, 1971, George Downes, chairman of Britain's Stamp Advisory Committee and National Postal Museum, spoke at a dinner opening a three-day seminar at the University of Sussex philatelic unit and revealed some of the frank commentary hurled at contemporary stamp design. One critic likened the Commonwealth Games stamps of 1970 to "a load of ectoplasm emerging from a sewer." Another accused the printer of pouring whiskey into the ink troughs to fuddle the machines!

At times, the critics were evenly divided, as they were over the 1966 Christmas stamps which showed children's drawings—"imaginative, human delightful" versus "tasteless, puerile, insulting to intelligence."

Philatelic Historical Exhibit at Boston Public Library

Completely overlooked by the philatelic press was an exhibition of postal history, postage stamps and philatelic literature in the collections of the Boston Public Library, December, 1971 to February, 1972. The following program notes for this very unusual and significant exhibition at a most prestigious educational institution was furnished by our member, Mr. John Alden, Keeper of Rare Books at the Library. Philatelic students in the area may wish to pursue further investigation of some of the items listed below, especially No. 25:

Although this record of an exhibition devoted to the most universal of all hobbies, philately, may offer surprises, it should not. As early as a century ago, Justin Winsor, the then Librarian, recognized the responsibility of the Boston Public Library to collect and provide a fast-growing number of philatelic publications, calling upon the leading authority of the day, John K. Tiffany, for guidance and counsel. Winsor's efforts and the gift of its book holdings to this Library in 1903 by the Boston Philatelic Society provided a nucleus for an extensive philatelic collection.

In recent decades, moreover, the growing attention to postal history—the “hows” and “whys” of the transmission of mail in extension of the simple “what” of the postage stamp itself—has also revealed a new dimension of the Library's research resources, notably in its substantial collections of manuscripts. Some of these do in fact bear actual postage stamps, while even more carry postal markings of substantial interest for the postal historian.

In the present exhibition an effort has been made to select items that will suggest the variety of the Library's materials. That the latter are far more significant than might be anticipated, we hope many will agree.

Postal Payments of 1685.

[1]

This manuscript “Accompt of salarys due and moneys laid out . . . 25th of December 1682, to the 25th of March 1683”, of the Lords of the Committee for Trade and Plantations of the Privy Council, with the autograph signatures of Lords Clarendon, Mulgrave, Sunderland, and Peterborow, includes the item “Paid Mr Neal the Postma[ste]r of Deal for his care & Charge in conveying letters to & from the Plantations [i.e., the American colonies, in most part].” From the Mellen Chamberlain Autograph Collection.

A Postal Guide of 1754.

[2]

This *Dictionnaire des postes*, by E. M. Guyot; published at Paris in 1754, lists all French post offices and gives routing directions, not only for Europe but also for America. Purchased from the Pierce Fund.

A Postmaster's Prerogative of 1759.

[3]

In colonial America postmasters enjoyed the profitable privilege of the free franking of their mail. Here a relative of Mrs. Franklin, William Dunlap, the Philadelphia printer and bookseller who had been named Postmaster there by her husband Benjamin, makes use of it on correspondence to Daniel Henchman, the Boston bookseller, regarding paper for printing to be shipped the latter.

A Ship Letter of 1761.

[4]

Herbert Lawrence writes from London to Thomas Hancock—uncle to John Hancock and the source of the latter's wealth—regarding the estate of Charles Lawrence, the late Governor of Nova Scotia. Stamped at New York, the cover includes several other postal markings.

Benjamin Franklin Appoints a Deputy.

[5]

In this document of 1766, signed by him as Post-Master-General for North America under the British Crown, Franklin names Thomas Foxcroft as Deputy Postmaster for the city of Philadelphia. From the philatelic collection of C. W. Ernst, the gift to this Library of Mrs. Ernst.

The High Price of Correspondence.

[6]

John Hancock's postage bill for 1769 and the first half of 1770, tendered him by Tuthill Hubbard, Boston's Postmaster of the day. Calculated on a six month's basis, it is typical of Hancock that he was substantially in arrears in making payment.

Postal Charges of 1773-1774.

[7]

A bill tendered the Province of the Massachusetts Bay by Tuthill Hubbard, Boston's Postmaster, for postage on letters and ship letters of 1773-1774 which had been addressed to the Governor Thomas Hutchinson and other officials of the colony. From the Charles W. Ernst Philatelic Collection, with his commentary on the document, the gift to this Library of Mrs. Ernst.

A Transatlantic Letter of 1781.

[8]

The cover of a business letter from John Jarvis of Boston to a firm in Amsterdam with transit mark of the French port L'Orient, and carried on the ship Alliance, "Capt. [John] Barry." This may have been the voyage during which the famous naval officer attacked and captured the British vessels Atalanta and Trepassy.

Postal Arrangements between France, its Colonies, and the United States.

[9]

A French royal edict of 20 December 1786 printed at Lille, establishing rates and routes for Transatlantic correspondence. Purchased from the Josiah Henry Benton Fund.

A Ship Letter from Haiti to France.

[10]

Written on board the King's frigate La Vestale in the harbor of Cap Francois—today Cap Haitien—on the island of Santo Domingo, 16 April 1789, this letter is addressed to Uzès in Languedoc in France, and bears the arrival stamp of Brest. From the Library's extensive Caribbean collection; purchased from the James Lyman Whitney Memorial Fund.

Transatlantic Mail of 1800.

[11]

A fine long letter from one George Philipps, a medical officer in the military garrison at Halifax, Nova Scotia, under the Duke of Kent, describing life there. Addressed to the writer's brother in Scotland, the item bears a Halifax straight-line stamp dated Jan. 20, 1800, and rate markings.

Mails from Philadelphia.

[12]

Shown is the only known copy of a broadside issued by Philadelphia's Postmaster, Robert Patton, on 1 January 1793, listing the hours of departure and arrival for mail routes to other parts of the country.

An Honored Name in Philately.

[13]

In the world of philately the name of Jacob Perkins receives particular acclaim. Born in Newburyport, he devised a new method of engraving steel, incorporating intricate machine-turned scrolls, and then hardening the plate, for the printing of bank notes that would forestall forgery. He describes the process in his *The Permanent stereotype steel plate* (Newburyport, Mass., 1806) of which the only known copy is here shown. Going to England in the unsuccessful hope of obtaining the contract for printing the Bank of England's notes, he was later selected to produce the world's first postage stamp, the famous "Penny Black".

Cuba Organizes its Postal Service.

[14]

By this *Reglamento*, printed at Havana in 1827, arrangements were made for a packet system for conveying correspondence between the colony and Cadiz in Spain, specifying rates and even the salaries of the masters and crews of the ships concerned.

From Indiana to Mexico.

[15]

A letter of 29 March 1832 written by the famous natural scientist, Thomas Say, and sent from New Harmony, Indiana, by way of New York, with a Vera Cruz arrival stamp. From the Mellen Chamberlain Autograph Collection.

Boston's Penny Postmen, 1846-1863.

[16]

A manuscript account book recording payments to the "penny postmen" by postmasters of Boston for the delivery of letters. From the philatelic collection of C. W. Ernst, with his notes on the volume, the gift to this Library in 1919 of Mrs. Ernst.

Thomas De La Rue in Boston: 1848.

[17]

World-famous as printers of postage stamps for Britain, its colonies, and various other nations, the firm of Thomas De La Rue in London for many years were principally stationers and printers of

playing cards. Shown is a bill rendered by the firm for goods destined for sale in Boston at the annual Christmas bazaar to raise funds for the Anti-slavery cause. Ironically the firm was later to provide stamps for the Confederate States. From the Library's Anti-slavery collections.

The First United States Stamp. [18]

An imperforate pair of the 5 cent stamp, appropriately depicting Benjamin Franklin, erstwhile Postmaster of British North America. Used on a manuscript addressed to the Newburyport *Evening Union* by Thomas Wentworth Higginson, the Boston Abolitionist and humanitarian, in April, 1851. From the Library's Anti-slavery collections.

A Transatlantic Letter of 1852. [19]

Written from Dedham by Edmund Quincy, the prominent Abolitionist, to a friend in Bristol, England, the cover bears a strip of four 12 cent United States stamps, and was carried by the Cunard steamer, the Niagara; appropriate transit markings also appear. From the Estlin Papers in the Library's Anti-slavery collections.

Postage of the Confederacy. [20]

Shown is a printed folder issued by the Auditor's Office of the Confederate States dated 14 March 1864. Of it no other copy is recorded, and it has hitherto been unknown to bibliographers of Confederate printing, thus adding lustre to the Library's Civil War holdings. That it also carries a copy of the 2 cent pale red Confederate stamp of 1863 is an extra dividend. Purchased from the Wales Fund.

The Beginnings of Microphotography. [21]

The Franco-Prussian War of 1870-1871, with the siege of Paris, evokes for the philatelist the use of both balloons and pigeons for the transmission of mail. The latter, moreover, gave rise to the use of microphotography, carrying reduced photographs tied to their bodies, for subsequent enlargement, the prototype of the technique much used in World War II. Here shown is an example so transmitted, reproducing a page of a newspaper. A gift to this Library of Dr. J. W. Chadwick.

The Siege of Paris and the Balloon Post. [22]

A fine example of a *ballon monté* letter, in this case written to the Baroness de Doazan by her daughter on 3 January 1871. The letter, describing conditions in the city, was carried across the Prussian lines encircling Paris by means of a manned balloon. Purchased from the Josiah Henry Benton Fund.

America's First Philatelic Bibliography: 1871. [23]

Recognizing the wide interest and appeal of philately, the then Librarian of the Boston Public Library, Justin Winsor, asked John K. Tiffany, of Saint Louis, to compile this "Reference List of Publications relative to Postage Stamps and their Collection". Tiffany has elegantly written out the text in red and black: one infers that his own stamp collections were also lavishly written up.

America's First Printed Philatelic Bibliography: J. K. Tiffany, *The Philatelic Library*, St. Louis, 1874. [24]

A vastly expanded version of the earlier list of references in manuscript form (the preceding item), printed in only 150 copies, of which this is No. 1. Tiffany was one of the great early figures in American philately, and served as the first president of what is today the American Philatelic Society, the world's largest group of its kind.

Essays for a General Grant Stamp: 1875. [25]

Writing to President Grant in 1875, one Matthew Callaghan of New York sends samples of essay proofs for stamps which "cannot by any means be washed again or used", tactfully depicting the President. He also recounts his efforts to improve postal service, in a patent plea for a political appointment to the Post Office. Purchased from the Josiah Henry Benton Fund.

The Posts of Palestine in 1883. [26]

Shown are Austrian and French postage stamps used on envelopes posted in 1883 from post-offices set up in Jaffa by foreign nations. From correspondence of the famous General "Chinese" Gordon, addressed to friends in England. Purchased from the Josiah Henry Benton Fund.

Mementos of a Gracious Age. [27]

A selection of Christmas cards sent to Boston postmasters by their opposite numbers throughout the world in the early 1890's. From the C. W. Ernst Philatelic Collection, the gift to this Library of Mrs. Ernst.

Postal Stationery of the Columbian Exposition, 1893.

[28]

A delightful series of stamped postcards, with views and vignettes in color. From the collection relating to world's fairs of the North American continent formed by the late Robert A. Feer.

The Stamp as Caricature.

The original drawing for a cartoon by Sir Bernard Partridge published in *Punch*, 1 May 1912, with caption "Redmondus Rex. (Design for the Irish Penny Postage Stamp)". The caricature satirizes the efforts of John Redmond, the patriotic Irish Parliamentary leader, to secure Home Rule for Ireland. Purchased from the Alice Lyman Whitney Memorial Fund.

A Prisoner-of-War Franking: 1917.

[30]

A postcard written by Leon Trotsky while a prisoner at Amherst, Nova Scotia, with appropriate postal markings. From the Virginia and Richard Ehrlich Autograph Collection.

The Boston Public Library in Philatelic History.

[31]

The slogan cancel of this 1923 first-day cover for the 12 cent President Cleveland stamp here bears a reference to the philatelic exhibition then taking place in this Library. Purchased from the James Lyman Whitney Memorial Fund.

World's Fairs in Stamps.

[32]

A selection of first-day covers and plate-blocks, from the comprehensive collection relating to North American World's fairs formed by the late Robert A. Feer, Professor of History at Northeastern University, and bequeathed to this Library by him in honor of his parents.

The Finest of All Philatelic Publications: 1952.

[33]

The present catalogue of the Royal Philatelic Collection, formed by King George V, serves as an extraordinary record of a magnificent collection, distinguished by the vast amount of information supplied relating to the stamps and postal history of Great Britain and its colonies, set forth in a lavishly executed and copiously illustrated volume. Purchased from the Josiah Henry Benton Fund.

Autographs and Stamps.

[34]

A selection of first-day covers and autographed blocks with the signatures of Russia's Mikoyan, the composer Richard Rodgers, the astronaut J. H. Glenn, Egypt's President Nasser, and Trigve Lie. From the autograph collection of Virginia and Richard Ehrlich.

In Memoriam Lester G. Brookman

The philatelic world and this Society lost one of its stalwarts in the passing of Lester G. Brookman on November 23, 1971, at the age of 67. Death was attributed to a heart attack. He was best known as the student of U. S. stamps who literally "wrote the book"—the three-volume *The United States Postage Stamps of the 19th Century*. But as a professional who dealt in stamps from his Minneapolis shop he was also renowned for the Brookman price list of U. S. and B.N.A. material.

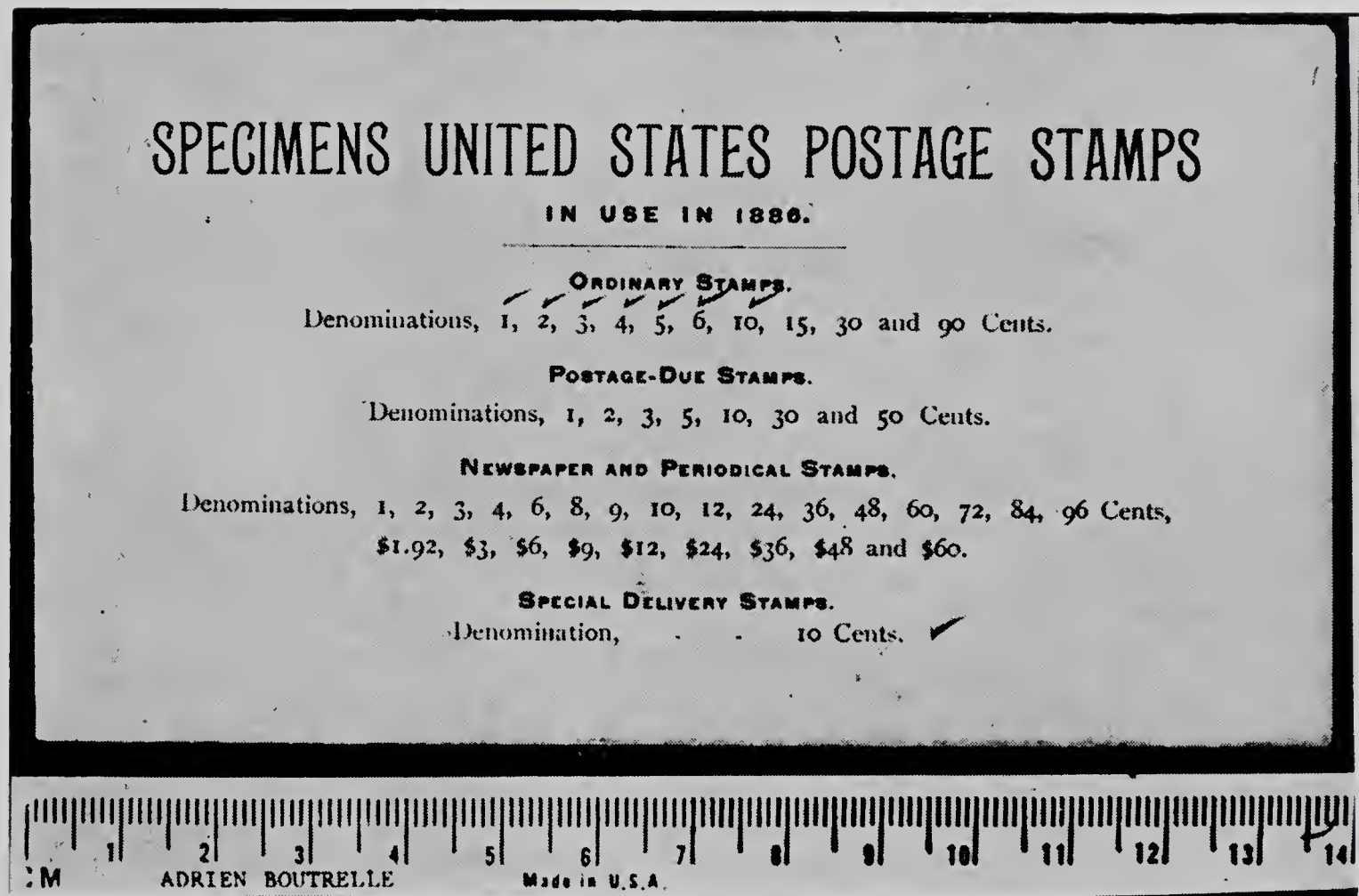
A graduate of the University of Illinois, he signed the Roll of Distinguished Philatelists in 1950, edited *The American Philatelist* during World War II and twice won the Luff Award of the American Philatelic Society. He also edited the U. S. listings for the Stanley Gibbons catalogs.

A Twin Cities philatelic journalist, Wayne Hassell, wrote in his obituary of Mr. Brookman that "to most area collectors he will be remembered as the big, genial guy who could answer any question about stamps. And he always did, with his eyes sparkling behind that toothy grin."

The 1970 Australian Christmas stamp was designed by a Melbourne art student, William Beaseley. Although his work is original and modern, its execution is suggestive of a medieval painting with a black texture over the color areas to produce an antique oil painting effect. Printing was by multicolor photogravure.

An Unrecorded Official Envelope Containing Cardboard Proofs of U. S. Postage Stamps in Use in 1886

By Cyril F. dos Passos, LL.B., D.Sc.



The late Clarence W. Brazer, from his earliest writings on cardboard proofs (1947, p. 143) distributed in official envelopes until his last, reported (1956, 1 p. enclosure) only five different original envelopes so used in 1879, 1885, 1890, 1893, and 1894. It seems strange that after so many years another official envelope should be discovered, yet here is such an envelope that was in use in 1886.

(Photograph by Adrien Boutrelle)

This new discovery is on good quality white paper similar to that used for the other five years' envelopes and measures 137 x 77 mm. The flap is pointed like other similar envelopes that sometimes have the flap pointed and at other times rounded.

When seen, the contents of this new envelope consisted only of eight cardboard proofs. With Scott's numbers and colors, their thicknesses are as follows:

No. 205P(4)	5c yellow brown	.270 mm.
No. 206P(4)	1c blue	.295 mm.
No. 207P(4)	3c blue green	.310 mm.
No. 208P(4)	6c rose	.305 mm.
No. 209P(4)	10c brown	.290 mm.
No. 210P(4)	2c red brown	.300 mm.
No. 211P(4)	4c green	.240 mm.
No. E1P(4)	10c blue	.325 mm.

This discovery increased the estimated number of cardboard proofs in existence by 500 for each postage stamp in use in 1886, but whether it increases the number distributed prior to that date is not known because only this one envelope has thus far been seen.

This 1886 envelope was called to the attention of both Mr. Elliott Perry and Mr. Falk Finkelburg, neither of whom had ever heard of such an item.

BIBLIOGRAPHY

Brazer, Clarence Wilson

1947. Normal color plate proofs on cardboard. *Essay-Proof Jour.* 4:143-144.

1956. Price list no. 21 of United States Essays and Proofs. The gems of philately and U. S. stamps overprinted specimens, samples, etc. Published privately, 16 pp., many illustrations, enclosing a one-page advertisement on cardboard and India paper proofs.

Essays and Proofs at Robson Lowe Auctions, 1971

(Concluded from JOURNAL No. 113, Page 44)

The "Southern Africa" section of the Danson collection included a set of seven original artist sketches in color for the Nyasaland 1934 series, very similar in concept to the accepted design. It brought £260 against an estimate of a hundred pounds. A similar gratifying price of three times the hundred-pound valuation was realized for a set of ten black die essays of the typographed value tablets of the 1896-97 Rhodesian issue. Printed essays for the Swaziland George VI ¼d. stamps comprising black circles under which are printed curved inscriptions SWAZILAND PROTECTORATE and SWAZILAND respectively sold for £24 against the ten pound estimate.

In a sale devoted to South Atlantic and Pacific islands, an interesting group of Cook Islands items went well over the estimate. Going for £47.50 versus £30 was a set of die essays of the vignette head of the 1893-1900 issue, framed and unframed. Three imperf. trial color proofs of the complete design sold for £37 versus £24. In the same series, progressive die proof of essays of the "Torea" type, one of the center only with dark blue border, another showing the design complete except for numerals, and a third with the complete design in blue with red numerals brought the amazing price of £105 against a valuation of £30.

The prices for more modern material held up well in general British Empire sales. For example, a die essay in black on glazed card of the central design of St. Kitts-Nevis 1920-22 with black surround went five pounds over the fifty pound estimate. An imperf. proof of the Rhodesia 1965 Independence 2/6 stamp affixed to a gilt-edged card inscribed MARDON PRINTERS (PVT) LTD./SALISBURY RHODESIA went £27.50 over the £60 estimate. On the other hand a set of plate proofs in issued colors, imperf. pairs, of the 1934 Sarawak was valued at £65 but sold for only £50.

In a sale restricted to Great Britain only, a 2d. essay in black of the engraver's sketch die with blank value, numeral tablets, and the head of the 1911 type went slightly more than double the £25 estimate. A 7d. of the 1912-22 series color trial by the "Motley" process in greenish-gray on thin card in design similar to the issued stamps went for just a pound more than the £25 estimate.

A notable group of the 1924 Wembley Exhibition commemoratives brought only modest prices. Photos of six essays went for eight pounds. A large hand-painted essay in green for a ½d. stamp signed by artist Harold Nelson went for £42 against £50. The original pencil sketch of the accepted design marked "first rough sketch" nearly doubled its £20 estimate, as did another pencil sketch inscribed "rough sketch of an alternative idea" showing St. George and dragon similar to that used for the 1929 P.U.C. Finally, 1d. and 1½d. imperf. proofs in sunken mounts on card signed by the artist brought only £75 against an estimate of £100.

An 1840 proof of the Mulready stereo in the second state with essay side labels and experimental background as described in Robson Lowe's encyclopedia, one of only two believed to exist, went for £140. Proofs on India of the issued design averaged £20.

A fine specimen of the 1837 Wyon medal, from which was taken the design for the Queen's head on the Penny Black, sold for £52.50. A large selection of variations of the 1840 Wyon embossed essays brought in general double the £25 estimate. Whiting's bicolored Beaufort House designs produced by the Congreve method in red and black, printed on a small sheet, went nearly double the £35 estimate. A Whiting composite essay of embossed head on green ground superimposed on a Beaufort House essay in black and red mounted on a sheet inscribed "Specimens of embossed and common stamping of cylindrical process conjoined" and described as possibly unique sold for £360 against a hundred pound estimate.

Finally, another 1839 Treasury Competition essay, the Sievier embossed essay struck without outer frame in red and blue on a sheet inscribed "No. 2—embossed with colour" and signed by Sievier went for £250 as compared with an estimate of £75.

Literature in Review

Cyprus, by Wilfred T. F. Castle, 256 pp., clothbound, published by Robson Lowe Ltd., available from HJMR Co., P. O. Box 308, North Miami, FL 33161, \$22.50.

Here is one handbook that truly lives up to the blurb on its cover: "everything for the collector and student of Cyprus postal material. . . . This is not merely an enlarged catalogue: the stamps and postal history are set against a human and sociological background for great variety and interest provided by an island rich in ancient civilization, artistic treasures and modern achievements."

The original material in this book appeared as a series of monthly articles in *The Philatelist* in 1949-50. Two years later it appeared in its first edition, and now almost two decades later after the study of major collections that have come on the market in the interim, the criticism, corrections and advice of students, it appears in its second edition.

It contains almost everything that is known about the communications, postal services and stamps of Cyprus from 1324 A.D. onwards. Judging from the passing references to essay-proof material, including some intriguing essays for proposed Edward VIII stamps, Cyprus is not a fertile field for our specialty. However, the book's other qualities and superb workmanship make it a worthwhile buy for the philatelic bibliophile.

Numismatic or Philatelic?

(Continued from Page 71)

the "X" is a serifed or antique letter, while the "U" and "S" are sans-serif. Does the "X" stand for ten? Is this an envelope essay?

The smaller design is steel engraved with colorless tracery against a black background. It appears to be very similar to the background of Brazer's 33 E-M and 33 E-N, Bald, Cousland essays for the 3c 1851. Because of its size, 26 x 20 mm., Mr. Pennell speculates that the little engraving may also have been utilized as a counter in bank note design.

Any information on the origin and usage of the UXS design and confirmation of the usage of the Bald, Cousland design for numismatic purposes should be directed to the Editor.

The Pictorial Issues of French Colonies, 1891-1941

A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 113, Page 26)

(Photographs by Adrien Boutrelle)

II. B-8. Middle Congo 1907-1933 (Scott Types A1-A3, Yvert Congo Types b, c, d)

This issue was the first one of the regular typo pictorial sets which in effect served as a replacement of previous pictorials for any colony. We refer to the Congo recess issue of 1900 as the previous one. Actually, Middle Congo was only a part of the original French Congo territory, for Gabon, another part, had been resurrected as a separate colony in 1904 and given stamps of its own in the Group Type in that year. The intent to also separate from Congo the territories of Ubangi, Chari, and Chad was declared in 1905, but not really effected until 1910, which explains why stamps were issued for "Middle Congo" in 1907 but were used in Ubangi-Chari-Chad, too, until 1915. However, the impetus for these Middle Congo stamps came not so much from the 1904 separation of Gabon as from the fact that the 1900 Congo stamps were running out of stock and could no longer be printed after the contracts with the Chassepot-Wittman firms were cancelled in 1903—indeed, the Gabon stamps of 1904 were being used in Middle Congo to some extent to tide over the shortages.

WHY THE OLD DESIGNS

The three designs of the 1907 Middle Congo are immediately recognized as derived from those of the 1900 Congo issue. One wonders why they chose to stay with these Merwart-Dammann conceptions in view of the scathing criticism hurled at them in 1900. A number of reasons can readily be presumed: First, there was an emergency to get out some new stamps and Merwart's designs were in existence so that searching and wrangling for new designs could be eliminated to save time. Second, the officials who had to make the decision were of the same administration bunch at Brazzaville (and in Paris?) that was involved in the 1900 issue, and it just seems possible they really liked the Merwart scenes—had they not sold well to philatelists in spite of the press critics?

But of course the new issue had to be in typo and for that, new engravings. Puyplat, at the time the engraving was done (probably 1906 or very early 1907?), was apparently still the favored engraver for the Ministry and AFT, but this was to be his next to last in a long series of successive commissions, for the future group of typo pictorials was mostly awarded to others. Moreover, Puyplat had experience in doing over other Merwart-Dammann projects, and possibly that was a factor in this assignment.

THE STAMPS APPEAR

We look in vain for any advance announcement of this issue in the philatelic press—was it purposely kept out of the limelight to avoid reactions, or was there a general "ho-hum" attitude because the designs were not changed, or what else? No illustrations of *maquettes* or proofs were published. So the first notices followed the actual issue of the stamps at the Paris *Agence* in mid-1907.

The three designs, then, were as in 1900:



Fig. 1. Master die proof in black on India of Panther design (without value or surrounds). Note the very fine engraving.

a). *The Panther* stalking in the tall grass, for low denominations, in large horizontal format. In a cartouche at top in large letters (white) RÉPUBLIQUE FRANCAISE; at left margin vertically POSTE (color on ruled background); at top right a numeral space (numerals in color); and inscribed on crossed elephant tusks at bottom MOYEN CONGO (color). There is a floral motif behind the tusks at lower right and left, very indistinct against a solid color background. The frame is rectilinear, a solid color band of the backgrounds on which the cartouches, tusks, etc., are superimposed; but three corners are beveled and knob-like projections added. The only white space to speak of is in the vignette where the top of the grass is silhouetted, and in general the whole subject and frame are dark and well filled-up with detail or solid.

b). *The Bakalois Woman Warrior*, with spear, standing between trees but silhouetted against open sky and distant brush—for the middle denominations, in large vertical format. Across the top RÉPUBLIQUE FRANCAISE (color) in a rectangular cartouche; numeral of value (color) in squares at bottom left and right; at bottom center MOYEN CONGO (color) on crossed elephant tusks and POSTE (white) beneath. Dense vegetation stands at both sides of the woman and forms the framework. The frame border is rectilinear, formed of the solid edges of the framework and cartouches.

c). *The Coconut Grove*, shading a lane at Libreville, in large vertical format, for the high denominations (francs). At top in ornate scroll-like cartouches RÉPUBLIQUE FRANCAISE (white) and below it POSTE (color). The broad frame work at sides and bottom consists of an integrated motif of a pair of inward-facing elephant heads in each lower corner with a spear-carrying native janissary standing on the head of each elephant, the elephants' trunks encircling around the numeral space (numerals in color) at bottom center, while the tusks, their ends crossed, extend out across the bottom and on which are inscribed MOYEN CONGO (color). The unadorned space in the frames around the natives is filled in with vertical ruling. The coconut grove fills all the vignette space without any silhouette.

COMPARISON WITH 1900 ISSUE

The shape of these stamps is more elongated (taller and narrower) than those of the 1900 issue, to conform to the standard size of all the large-format typo colonials of this Generation. But otherwise Puyplat has followed the 1900 designs remarkably closely, eliminating a slight amount of detail in the frames and cartouches, though adding here and there a touch of his own (like those corner knobs). The tail of the Panther is curled up instead of down, and the woman's spear does not reach so high. The

burin technique of Puyplat is, of course, firmer and clearer than Dammann's, and this shows up noticeably in the somewhat improved clarity of the Panther and Coconut Grove stamps. Puyplat had an opportunity to greatly clarify all these designs but threw it away for the most part in his effort to be faithful to the detail of the 1900 stamps. He may have been under political pressure to do this or felt a reverence for the originals.

The poor printing of the stamps did not adequately reproduce the fineness of these engravings, and to a large degree the muddiness of the 1900 stamps still haunts the Middle Congo set. The stamps are all bicolored, as were the 1900's, but many of the colors chosen do not help the clarity one bit—evidently there was a difficulty in finding enough good color combinations for all the added denominations and reissues of the 1920's and 1930's necessitated by the many changes in rates during that inflation period.

THE CRITIQUE

Reactions of the philatelic press were few and mild, if not generally favorable. *L'Echo* (1907, p. 564) thought "the remake was done with much success,—better engraved—and printed with a perfection to which the producers of French emissions have not accustomed us. —On the high values the perspective of a lane among the coconut trees is a little masterwork." *L'Echo* seems to have gone overboard on this one. *La Revue Francaise des Collectionneurs* (1907, p. 208) remarked that the "impression is better [than on 1900 issue] but the low value design has been deformed, so the tiger's [front] paw looks as big as his head! Otherwise the set presents agreeably and pleases the amateurs." We do not agree about the paw—it is just as big on the 1900 stamps but Puyplat brings it out more clearly. *La Revue Phil. Fr.* (1907, p. 69) also thought they were remade with considerable success and echoed *L'Echo's* praise of the engraving and printing. Maury had practically nothing to say, nor Montader. Times had changed since 1900, and perhaps the press and collectors had gotten used to the pictorials, good or bad. But they were just temporarily jaded, for the issues of 1909-10 stirred them up all over again, as we shall see.

The black die proofs on India of these stamps permit one to see the really remarkable fineness of Puyplat's work, a waste of talent in this case since the effect is quite lost in the printed stamps.

We hardly need to remind you of the deficiencies in these designs as stamps, which are the same as in 1900: the dense art, over-ornate and over-dark and over-detailed for reduction to small dimensions; the mixed styles of lettering, insufficient silhouetting, etc.—not to mention the generally banal and Victorian taste. Again we admire the strong native flavor in the subjects and the striking whimsy of the natives standing on the elephant heads—it is only regretted the merits could not have been better realized. The panther and Bakalois woman stamps have had a romantic and sentimental impact on the generations of young collectors who found them in their cheap packets and approvals.

WHAT DID MERWART COPY?

We have commented on these designs of the 1900 Congo and this Middle Congo issue as if Merwart had conceived them entirely. After noting how many of the colonial pictorial stamp subjects were derived from photographs, we cannot look at the vignettes of these Congos without the feeling that they, too, were taken from photos; their very naturalistic pose and detail eminently suggest it. Perhaps the panther alone is somewhat imaginative or contrived.

After our Chapter on the 1900 Congo issue (Journals Nos. 89-90) was published, we discovered a note by Maury (*CTP* 1910, p. 336) in which he mentioned some of the early colonial pictorial stamp views as having been "plagiarized" (to use his word) from commercial copyrighted publications of one sort or another. As an example, among



Fig. 2. Master die proof in brown and green on India, of the Bakalois Woman design type.



Fig. 5. Plate proof of Bakalois Woman design, frame and subject only, 45c denomination.



Fig. 3. Trade-mark label of the Compagnie de la Haut Sangha (1890's or early 1900's) showing Bakalois Woman design in the center. The label was about one and one-half times larger than the stamps of Congo. Note that the spear is held somewhat more in front of the subject than on the stamps, and the background is entirely different than on the stamps. There is in very fine illegible lettering some sort of credit line (to a photographer or artist?) at the lower right of the vignette space. (From Coll. de T. P., 1910, p. 336.)



Fig. 4. Master die proof color trial in red and black on ordinary green paper of the Coconut Grove design type. Control punches at top and color numbers ("401" and "605") pencilled in bottom right corner.

others, he reproduced a label of the *Compagnie de la Haut Sangha* whose vignette is a picture of the Bakalois woman, almost precisely like that on the Congo stamps! Evidently, said Maury, Merwart pretended to visit the colonies to paint his stamp subjects from life, but actually plagiarized this "trade-mark" (the label has a "Déposé" indicia) of a company exploiting resources of the Upper Sangha river area in Congo. We reproduce the label for you to see. Possibly Haut Sangha copied from the same photo (a post card?) that Merwart used. Anyway, no doubt that Merwart copied. And we noted in other Chapters that he probably used photos for most of his other stamp designs, too. So he just designed the frames; and that is pretty much what the rest of the colonial stamp designers have usually done. Is it bad for the stamps, unethical for the designers and the administrations? No need to be disturbed about the plagiarization since it was easy to obtain permission to use the photos, and no doubt the Haut Sangha firm was not unhappy about their label being copied—after all, they owed their franchise to the colonial administration!

Some collectors may feel cheated by stamps not completely original art—yet, let's face it, the vast majority of all the world's stamp designs in the illustrative-representational mode have been based on some already existing "art." It is a fact of stamp life. The designers may have felt safer, it was less work for them; the administrators have liked it that way; and it was easier to specify and "control" the content. Whether it leads to poorer designs would be very difficult to prove—and we know a lot of "original" designs that are not very good by any standard. What difference does it make whether a designer copies a tiger at the zoo or from a photo? And how would he know what King What's-His-Name looked like if he's long dead, except in a photo or painting; or what Podunk Harbor looked like 50 years ago? But there are photos and photos—perhaps the genius is as much in picking a good one to copy as in the art of copying (with suitable interpretation).

PROOFS

Rather few proofs of any kind have come to our attention for this issue, though the indications are that all the usual types for this Generation probably exist, if perhaps unusually scarce.

The dies were, of course, in two parts, for the bicolor printing. We have seen only master die proofs, without values, of the two parts struck together in ensemble

(though ones struck separately are reported):—a set in black on India paper and a set in red frames and black centers on green (surface-tinted) ordinary paper. The latter are official trial color proofs having the ink numbers pencilled in the lower right corner and control punches at top. There is another set of master die proofs on India but in two colors (we have seen brown and green, brown and blue, and purple and blue)—which recalls the bicolored India die proofs of the Reunion 1907 issue. The Yvert specialized catalogue lists a master die proof of the Coconut Grove design in rose (only) on India. Yvert also lists a trial color die proof of the Panther design (without value) on ordinary white paper in blue and blue green, and another is reported in purple and red; presumably a large set of this sort must exist as it does for the other stamps of this Generation.

The only plate proofs we have seen are of the Bakalois Woman type 45c value without background print, one in brown, the other in deep violet, both on a buff paper; and similar ones for other values are reported. They are very poor impressions—may be printer's waste or from sheets for make-ready use; some have grid cancels!

The proofs show (as do the bicolored stamps) that on the Panther and Bakalois Woman designs one part of the die includes all the frame plus the center subject and the numeral of value, the other part carries only the background for the subject. For the Coconut Grove type, the whole frame and numeral is on one die and the whole center on the other (—there being no background to the subject in this case). This was the same scheme of die division used for the 1900 issue except that in 1900 on the Coconut Grove type the numeral was on the die carrying the center subject.

(To be continued)

Japan Printing Bureau Centenary

Virtually the entire December, 1971 issue of *Japanese Philately*, published by the International Society for Japanese Philately, deals with the hundred-year history of the Japanese Government Printing Bureau. In addition to valuable information on newly developed processes, this issue pictures many essays and essay-like designs made up as samples of Bureau work. Some of these were distributed to the public in the annual publication *New Japan*. Others, done in the 1920's and picturing such Occidentals as Tolstoi, Napoleon and Sir Walter Scott, bear a strong resemblance to traditional western bank note style. Copies of this useful issue are available for 85c postpaid from M. H. Schefer, 530 East Indian Spring Dr., Silver Spring, Md. 20901.

Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting of The Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1972 shall be held at the Collectors Club, 22 East 35th Street, New York, N. Y. on Wednesday, May 10, 1972, at 8:00 P.M. and will be in session until all business which may lawfully come before the meeting shall have been transacted.

The election of Directors to replace those whose terms expire and any other business as is provided for in Article III of the Society's By-Laws shall constitute the Agenda.

KENNETH MINUSE, *Secretary*.

Secretary's Report

By KENNETH MINUSE, *Secretary*

1236 Grand Concourse, Bronx, New York 10456

Members Admitted

1241	Alden, John	1245	Wood, Roland W.
1242	Taylor, R. G.	1246	Taub, Jack
1243	Bustillo, Laurence A.	1247	Lane, Maryette
1244	Wenger, Kenneth R.		

Applications Received

1248	McHenry, Gordon D., P. O. Box 14463, Gainesville, Fla. 32601 (Dealer, U. S.) by Mrs. Ethel McCoy
1249	Schwartz, William, 827 North Fairview St., Burbank, Calif. 91501 (U. S. Commemoratives, Civil War Covers & Proofs) by Kenneth Minuse
1250	Ripp, Michael H., P. O. Box 643, Dahlgren, Va. 22448 (U. S.) by Barbara Mueller
1251	Cunningham, C. L., II, 14625 Rayen St., Panorama City, Calif. 91402 (U. S. 19th Century Proofs and United Nations) by Falk Finkelburg
1252	Firby, Charles G., 23100 Purdue, Farmington, Mich. 48024 (British North America) by Barbara Mueller
1253	Brandefine, Frank, 44 Watchogue Road, Staten Island, N. Y. 10314 (Vatican City, Monaco, U. S.)
1254	Herzog, William K., 915 Cass St., Saginaw, Mich. 48602 (U. S. 1861, Confederate States, Civil War) by Barbara Mueller
1255	Kaufman, Lewis, Quality Investors, 7 North St., Middletown, N. Y. 10940 (Dealer, Postage Dues) by Kenneth Minuse

Change of Address

1183	Stone, Bruce, to 120 Ridgecrest Road, Stamford, Conn. 06903
1173	Leak, Clifford, to 1023 E. Ninth Ave., Worthington, Minn. 56187

Resignations

1213	Hilton, H. V.
------	---------------

Deceased

840	Russell, William H.
-----	---------------------

Enumeration of Membership

*Members reported in JOURNAL No. 113	316
Gains	7
Losses	2
Net membership in this JOURNAL No. 114 ..	321
Applications received	8
Non-member Subscribers	26

*The net membership reported in Journal No. 113 to be 319 was incorrect. It should have been 316.

Col. DeVoss Elected to FIAF Post

In the report of the election of our member, Ambassador Alvaro Bonilla-Lara, to the presidency of the Inter-American Philatelic Federation (FIAF), carried in JOURNAL No. 113, the simultaneous election of another EPS member was overlooked. Col. James T. DeVoss, Executive Secretary of the American Philatelic Society, was chosen vice-president of the group. Our apologies for this oversight.

The December, 1971 issue of the *London Philatelist* contains a description of the Royal philatelic collection material shown at the 1971 annual display by the Queen's curator, John B. Marriott. The emphasis is on essays and proofs of the British issues from 1910 to 1970, with many illustrations, all interesting and useful to the essay-proof enthusiast.

Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

United States

By Falk Finkelburg

Vahan Mozian & Co., New York, N. Y. Sale of June 29, 1971

Figures in () denote Scott's catalog prices

	American Bank Note Co. orange essay, block of 4 on India paper ..	\$ 47.50
	American Bank Note Co. orange essay, 3 on India, 1 on onion skin paper	25.00
	3c blue, essay on bond paper, Draper, Welsh & Co. (Brazer 33E-Gd)	26.00
	3c brown, essay on bond paper, Bald, Cousland & Co. (Brazer 33E-Mb)	25.00
1861	1c green, essay on proof paper, Toppan, Carpenter, Casilear & Co. (Brazer 55E-An)	30.00
	24c carmine, essay on light blue colored card, Toppan, Carpenter, Casilear & Co. (Brazer 60E-Ag)	13.00
	1c blue, coupon essay, National Bank Note Co. (Brazer 63E-Bi)	45.00
	3c violet, essay, author unknown (Brazer 74E-a)	12.50

Robert A. Siegel, New York, N. Y. Sale of July 13-16, 1971

	Prices Realized
1-10c set, Pan-American, small die proofs, from the Roosevelt book 294-229P2 (\$330.00)	\$250.00
1c-\$5 set, small die proofs from the Roosevelt book 300-313P2 (\$240.00)	300.00
10c 1885-93 Special Delivery plate proofs on card 3 each of first, 2 shades of last .....E1-E3P4 (\$34.50)	40.00
10c orange, Special Delivery plate proof on India block of 4 E3P3 (\$40.00)	32.50
10c blue, Special Delivery, large die proof on card (8"x6") E4P1 (\$55.00)	52.50
10c blue, Special Delivery "Universal Postal Congress" overprint E5s (\$40.00)	52.50
10c blue, Special Delivery "Specimen" overprint ...E5S (\$35.00)	80.00
10c bluish-green, Special Delivery essay, woodblock of entire design on wove paper (Brazer E7E-D)	140.00

Hugh C. Barr, Inc., New York, N. Y. Sale of Sept. 9, 1971

1847	5c red-brown reproduction	(3P2) \$75.00	65.00
	10c black reproduction	(4P2) \$75.00	65.00
	5c red-brown reproduction plate proof on card	(3P4) \$35.00	38.00
	10c black reproduction plate proof on card	(4P4) \$35.00	38.00

1861-66	24c lilac	.....(78P)	\$30.00	28.00
1893	\$2 brown-red, plate proof on card	.....(242P4)	\$37.50	36.00
	\$3 yellow-green plate proof on card	.....(243P4)	\$38.50	37.00
	\$5 black plate proof on card	.....(245P4)	\$60.00	56.00
1879-93	two sets Postage Dues plate proofs on card			
		(J1-7, J22-28 P4)	\$15.45	31.00

William A. Fox, 263 White Oak Ridge Rd., Short Hills, N. J. Sale of Sept. 15, 1971

1851	1c-90c set, reprint card proofs	.....(40-47P4)	\$89.50	95.00
1861	24c red-violet, die essay with frame only	.....(60E-Af)	Brazer	19.00
	1c-90c plate proofs on India (63, 68, 69, 71, 72, 76, 78P3)		\$53.50	50.00
	15c black, 30c orange card proofs	.....(71, 77P4)	\$11.50	10.00
	3c scarlet, plate proof on India	.....(74P3)	\$25.00	22.50
	5c brown, plate proof on India	.....(76P3)	\$5.50	5.50
1869	1c orange-brown, imperf. essay	.....(112E-De)	Brazer	18.50
	5c green, imperf. essay	.....(115aE-Fc)	Brazer	19.00
1877	3c brown, imperf. essay	.....(184E-Hd)	Brazer	16.00
1893	1c-\$5 set, Columbians, card proofs	.....(230-245P4)	\$305.00	290.00
	10c orange, Special Delivery on India block of four (E3P3)		\$40.00	36.00
1873	7c State Dept. plate proofs, block of 4 on India (O61P3)		\$9.00	8.00
	1c-90c Treasury and War Depts. sets of card proofs			
		(O72, O93P4)	\$20.75	21.00

British North America

By Kenneth Minuse

Stanley Gibbons Auctions, London, England. Sale of May 19-22, 1971

Canada

	1p violet, Bradbury, Wilkinson Victoria Head essay on wove paper	.....E-Bb	\$	45.60
	1p same as last, but in purple	.....E-Bb		45.60
	1c red trial color small die proof on card with crosshatching (Goodall)	.....14TC2		67.20
1867	3c pink, National Bank Note Co. essay	.....25EA-A		57.60
1868	2c + 3c black, tete-beche pair on India	.....24 + 25TC3		600.00
1898	2c black & red only, progressive plate proof	.....85PX-D		86.40
1927	1c-12c set, large die proofs on India on card with die numbers			
		141-145P1		360.00
1935	1c-13c set of photographic proofs mounted on card with circular "Philatelic Sect. Fin. Br. May 13, 1935, P. O. Dept. Ottawa" marking in reverse (Scott's No. 211-216)	.....		240.00
1937	3c carmine, three progressive die proofs on card			
		233PX-A, PX-B, PX-C		228.00
1939	1c-3c set "Royal Visit" large die proofs die sunk on card.			
		246-248P1		312.00
1838-39	10c dark green, large die proof on India die sunk on card	E7P1		67.20
1939	20c green, trial color die proof on India mounted on card, stamped "C.B.N. Co. May 21, 1939"	.....E8TC1		177.60

Imperforates on Stamp Paper in Color of Issue

1870-88	3c orange-red, "small Queen" pair	.....37a		28.00
1888-97	3c bright vermilion, "small Queen" block of 4	.....37a		55.20
	5c slate-green, "small Queen" block of 4	.....38a		74.40
	10c dull rose-red, "small Queen" block of 4	.....40a		72.00
	15c gray-violet, "small Queen" pair	.....29a		81.60
	8c pale bluish-gray, "small Queen" pair	.....44a		120.00
1897-98	½c black, "Maple Leaf" pair	.....66a		43.20
	1c blue-green, "Maple Leaf" pair	.....67a		45.60
	2c purple, "Maple Leaf" pair	.....68a		45.60
	3c carmine, "Maple Leaf" pair	.....69a		105.60
	5c dark blue, "Maple Leaf" pair	.....70a		45.60
	6c brown, "Maple Leaf" pair	.....71a		105.40
	8c orange, "Maple Leaf" block of 4	.....72a		64.80
	10c brown-violet, "Maple Leaf" pair	.....72a		48.00
1908	1c-20c "Quebec Terc." pairs	.....96-103a		372.00

1917	3c brown, "Confederation" block of 4	135a	115.20
1928	5c brown-olive, "Air Mail" pair	C1a	28.80
1931	10c dark green, "Cartier" pair	190a	62.40
1933	5c dark blue, "U.P.U." pair	202a	55.20
	20c brown-red, "Regina" pair	203a	60.00
	5c dark blue, "Royal William" pair	204a	60.00
1934	3c blue, "Cartier" pair	208a	69.60
	10c olive-green, "Loyalists" pair	209a	120.00
	2c red-brown, "New Brunswick" pair	210a	91.20
1935	1c-13c set "Jubilee" pair	211-216a	264.00
	1c-\$1 set pair	217-227a	432.00
	6c red-brown, "Air Mail" pair	C5a	100.80
1937	3c carmine, "Coronation" block of 4	237a	216.00
1937-38	10c-\$1 set (2 shades of brown) pairs	241-245a	216.00
1939	1c-3c set "Royal Visit" pair	246-248a	132.00
1942-43	1c-\$1 set "War Effort" pair	249-262a	504.00
1943	7c blue, "Air Mail" pair	C8a	134.40
1939	10c dark green, Special Delivery pair	E7a	62.40
	20c dark carmine, Special Delivery pair	E8a	64.80

H. R. Harmer, Ltd. London, England. Sale of July 5-7, 1971

Canada

1851	12p black, plate proof on India with vert. "Specimen"	3P3-Sv	\$105.60
------	---	--------	----------

Newfoundland

1898	2c vermilion, King Edward VII imperf, horiz. pair	82a	40.80
------	---	-----	-------

H. R. Harmer, Inc. New York, N. Y. Sale of July 26-29, 1971

Canada

1893	50c deep blue, Victoria imperf. horiz. pair	47a	\$ 85.00
------	---	-----	----------

Newfoundland

1933	5c light brown, Air Mail imperf. horiz. pair	C13	150.00
------	--	-----	--------

Prince Edward Island

1862-65	2p rose, Victoria imperf. horiz. pair	5b	7.00
---------	---------------------------------------	----	------

Harmer, Rooke & Co. Inc. New York, N. Y. Sale of July 20-23, 1971

Canada

1851	12p black, plate proof on India with vert. "Specimen" in red	3P3-Svr	\$140.00
1924	1c-3c set imperf. blocks of 4	136-138a	32.00
1935	5c blue, imperf. horiz., pair	221a	55.00

Newfoundland

1937	7c blue, large die proof	235P1	60.00
------	--------------------------	-------	-------

J. N. Sissons Ltd. Toronto, Canada. Sale of Aug. 18-19, 1971

Canada

1851	3p deep red-orange, plate proof on India	1P3	\$ 60.00
	6p black, plate proof on India with vert. "Specimen" in red, block of 4	2P3-Sv	55.00
	6p same as last, but in gray	2P3-Sv	55.00
	6p same as last, but in grayish-blue	2P3-Sv	60.00
	12p black, plate proof on India with vert. "Specimen" in red	3P3-Sv	180.00
	12p same as last, but a sheet margin block of 4	3P3-Sv	550.00
1855	10p black, trial color plate proof on India, block of 4	7TC3	140.00
	7½p black, trial color plate proof on India block of 4 with vert. "Specimen" in red. Vert. strip of 3 with sheet margin and full imprint at right	9TC3-Sv	70.00

1859	17c orange, trial color plate proof on India, on card, block of 4	19TC3	65.00
1864	2c green, trail color plate proof on India, bottom imprint strip of 5	20TC3	90.00
1875-89	5c green, registration stamp on card	F2P4	25.00

Imperforates on Stamp Paper in Color of Issue

1859	17c blue, (Cartier) imperf. pair	19b	2400.00
1931	10c dark green, (Cartier) imperf. pair	190a	80.00
1932	1c-13c set (Medallion) imperf. pair	195-201a	300.00
1933	5c dark blue, (U.P.U.) imperf. pair	202a	110.00
	20c red-brown, (Regina) imperf. pair	203a	110.00
	5c dark blue, (Royal William) imperf. pair	204a	120.00
1934	3c blue, (Cartier) imperf. pair	208a	80.00
	2c red-brown, (New Brunswick) imperf. pair	210a	95.00
1935	1c-13c set (Silver Jubilees) imperf. pair	211-216a	320.00
	1c-\$1 set (Geo. V. & Pictorials) imperf. pair	217-227a	600.00
	5c blue, (Geo. V) imperf. perf	221s	60.00
1937	1c-8c set (Geo. VI) imperf. pair	231-236a	240.00
	3c carmine, (Coronation) imperf. pair	237a	180.00
1939	1c-3c set (Royal Visit) imperf. pair	246-248a	240.00
1942-43	1c-\$1 set (War Effort) imperf. pair	249-262a	975.00

Air Mail

1928	5c brown-olive, Imperf. pair	C1a	75.00
1935	6c red-brown, (Daedalus) Imperf. block of 4	C5a	220.00
1938	6c blue, (Airplane & Boat) Imperf. pair	C6a	180.00
1942-43	6c deep blue, (War) Imperf. pair	C7a	220.00
	7c deep blue, (War) Imperf. pair	C8a	220.00

Special Delivery

1934	20c henna-brown, Imperf. pair	E5a	90.00
1935	20c dark carmine, Imperf. pair	E6a	135.00
1938	20c dark carmine, Imperf. pair	E8a	130.00
1942	10c green, Imperf. pair	E10a	120.00

Postage Due

1934	1c dark violet, Imperf. pair	J11a	45.00
------	------------------------------	------	-------

War Tax

1916	2c + 1c brown, Imperf. pair	MR4b	35.00
------	-----------------------------	------	-------

New Brunswick

1851	1/- black, trial color plate proof on card, margin block of 4	3TC4	45.00
1860	5c brown, (Connell) plate proof on India. block of 4	5E-A2	60.00
1860-63	1c red, die essay on card	6E-A	90.00
1891	3p-1/ set, Reprints, blocks of 4	1-3TC5	180.00

Nova Scotia

1860-63	12½c greenish-blue, (Goodall) die proof	13TC2	35.00
1891	3p-1/ set. Reprints	1-7TC5	95.00

Prince Edward Island

1861	2p black, trial color plate proof on yellowish toned paper. block of 4	1TC5	30.00
------	--	------	-------

Newfoundland

Imperforates on Stamp Paper in Color of Issue

1919	1c-36c set (Caribou) Imperf. blocks of 4	115-126a	1000.00
------	--	----------	---------

Canada

Imperforates on Stamp Paper in Color of Issue

1864	2c rose, Victoria head, horiz. pair	20a	288.00
------	-------------------------------------	-----	--------

Newfoundland

Imperforates on Stamp Paper in Color of Issue

1932	14c black, Dog, block of 4	194a	48.00
	15c magenta, Baby Seal, horiz. pair	195a	33.60
1933	5c red-brown, Put to Flight, block of 4	C13a	67.20
	10c yellow, Heart's Delight, block of 4	C14a	79.20
	30c light blue, Spotting the Herd, vert. pair	C15a	144.00
	75c bistre, Labrador, vert. pair	C17a	86.40

H. R. Harmer, Inc., New York, N. Y. Sale of Sept. 14-17, 1971

Canada

1851	6p light purple, plate proof on India	2P3	\$ 16.00
1859	10c black-brown, plate proof on India with vert. "Specimen" in red	16P3S-Avr	19.00

Imperforates on Stamp Paper in Color of Issue

1870-89	2c green, Victoria head, horiz. pair	36a	75.50
1888-93	10c brown-red, Victoria head, horiz. pair	45a	65.00
1924	1c-3c set, horiz. pair	136-138a	27.00
	Same as last, but blocks of 4	136-138a	36.00
1927	1c-12c and Special Delivery, a set, blocks of 4, 141-45a	E3a	260.00

H. R. Harmer, Ltd., London, England. Sale of Sept. 27-28, 1971

British Columbia

1860	2 ½ p pale dull red	1E-A	\$370.00
------	---------------------	------	----------

Canada

1851	6p trial color plate proof on card with vert. "Specimen" in orange, block of 4	2TC4S-v	60.00
	6p plate proof on thin paper with vert. "Specimen" in red, block of 4	2TC5S-v	64.80
1857	7 ½ p black, trial color plate proof on India with vert. "Specimen" in carmine	9TC3S-v	24.00
	½ p rose, plate proof on India with vert. "Specimen" in green, block of 4	8P3S-v	52.80
1859	5c orange, trial color plate proof on India, horiz. strip of 3	15TC3	40.80
	12 ½ c black, plate proof on India with vert. "Specimen" in carmine, without serifs	18P3S	50.40

10c in 1847

A dime in 1847 bought quite a bit, not to mention a stamp with a great future. Now-a-days it is another story, but if you really want to get your 1972 ten cents worth (and then some), send us your dime to-day. We will rush you a sample copy of the HJMR Newslist, a 24 page newspaper of philately packed with tempting offers of stamps, covers, postal history items, topicals, collections, packets, supplies, philatelic literature and amusing articles from philately's early days.

Also, now in stock these Robson Lowe books: St. Vincent \$24.00, Burma \$15.00, Cyprus \$22.50 and HJMR's own Priced Guide to Philatelic Literature \$5.00 paperbound, \$7.50 hard cover (cost of guide returnable against orders).

Send for free price lists Robson Lowe, Billig's Handbooks.

HJMR CO., P. O. Box 308, North Miami, Fla. 33161

1861 PROOFS

Wanted to Buy

LARGE DIE PROOFS:

65P1, 76P1, 68P1,
69P1, 78P1, 72P1

(MUST BE ON ORIGINAL CARD & AT
LEAST THE SIZE OF THE DIE BLOCK)

SMALL DIE PROOFS:

73P2—

ON ORIGINAL CARD

INDIA PROOFS:

(BLOCKS OF FOUR OR LARGER)

63P3, 76P3, 68P3,
69P3, 78P3, 71P3,
72P3, 73P3, 77P3.

CARD PROOFS:

(BL. OF 4 OR LARGER)

63P4, 69P4, 72P4,
73P4, 74P4.

SEND PRICED, OR FOR MY AUCTION
LEVEL OFFER.

DEALERS INVITED

WM. R. WEISS, JR.
1519 Hausman Ave.
Allentown, Pa.
18103

WANTED TO BUY

Proof bank notes — books — En-
gravings — vignettes of any bank
note company.

Bureau of engraving books, vi-
gnettes etc.

Counterfeit detectors — Heath,
Ormsby, etc.

Documents pertaining to banknote
companies, engravers, etc.

Please forward your material, to-
gether with price.

If accepted we will promptly air
mail check.

James Incorporated

P. O. Box 18088, Louisville, Ky. 40218

Telephone 502-459-8774

Hawaii Portugal & Colonies

In our extensive stocks are:

1. A magnificent group of essays
and proofs of both postage and
revenue stamps of Hawaii.
2. A comprehensive selection of
postage stamp proofs of Portu-
gal and Colonies.

We invite your inquiries about
this specialized material from
two increasingly popular areas.

New England Stamp Co.

45 Bromfield St.

Boston, Mass. 02108

1869 "Atlanta"

TRIAL COLOR PROOFS

Printed in 1881 in 5 colors for Display at the International Cotton Exhibition in Atlanta, Ga.

RARE—Only 1 sheet of Each Color of Each Value Printed.

#**129TC4 (15c)** (12 Bicolor Combin. Printed) V.F.-S., your choice of Colors. Cat. \$120 ea.**\$100 each**

#**130TC4 (24c)** (12 Bicolor Combin. Printed) V.F.-S., your choice of Colors. Cat. \$120 ea.**\$95 each**

#**131TC4 (30c)** (14 Bicolor Combin. Printed) V.F.-S., your choice of Colors. Cat. \$130 each**\$100 each**

#**132TC4 (90c)** (10 Bicolor Combin. Printed) V.F.-S., your choice of Colors Cat. \$145 ea.**\$140 each**

A Few 15c, 24c, 30c Values Available Cut Bit Close One Side, F.-V.F., 10% to 20% off Above Prices

#**123-132TC4 (1c to 90c)** (All Color Combin.) Comp. Set of S/B 78 Diff. V.F.-S., Rare Complete, 1971 Cat. \$7,305+**\$5,850**

WHAT ELSE DO YOU NEED IN 1869 PROOFS & ESSAYS?

Your Want List Appreciated.
Satisfaction or Immediate Refund
Gladly Sent on Approval with
References

Installment Payment Terms If
Desired

(No Interest or Carrying Charges)

JACK E. MOLESWORTH, INC.

APS 88 BEACON STREET
SPA BOSTON, MASS. 02108
CSA Phone (617) 523-2522



There is always
A READY MARKET

for

Essays & Proofs

through the
INTERNATIONAL
ORGANISATION

of

ROBSON LOWE LTD.

*(Represented in
sixteen countries)*

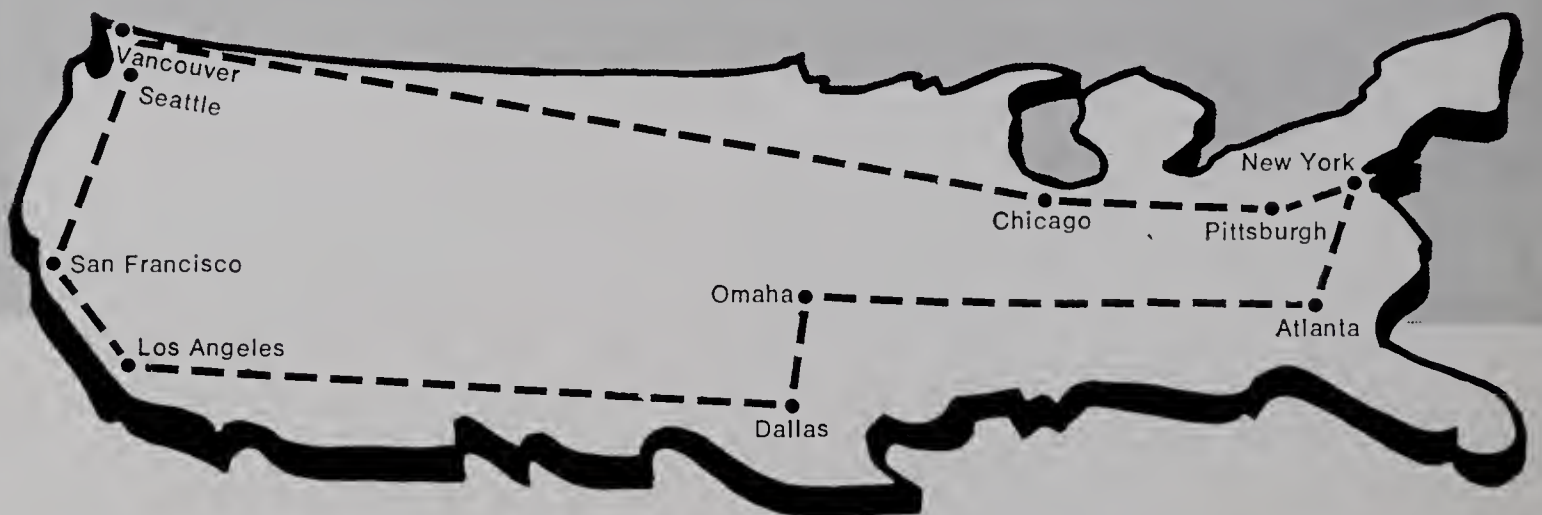
We shall be happy to
advise you on *the purchase and/or sale of essays and proofs*. Send
details of our "busy buyers" service for the specialist. Forward our
current literature list which features several
publications of interest
to readers of "*The Essay Proof Journal*".

Write to our
head office to-day

**50 PALL MALL
LONDON, SW1 Y5JZ
ENGLAND**

Cables: "Stamps, London, SW1"
Telex: 915 410

if your problem is
the best way to sell your stamps
...ask the man from
Harmer Rooke!



HE MAKES HOUSE CALLS! ...in big cities and small towns, too

Collectors and dealers everywhere depend on the traditional expertise and integrity of Harmer Rooke and monthly, cross-country trips are a regular part of our unique service. With scheduled appointments in major cities, a key executive from Harmer Rooke is readily available to you in any outlying part of the country as well. Whether it's a collection, an accumulation, individual rarities or dealer stock...you owe it to yourself to get the advice of the man from Harmer Rooke...without obligation on your part. A toll-free phone call is all it takes to arrange an appointment, at your convenience, in your home or office.

If YOU have significant material and need expert advice,

**DIRECT INQUIRY MAY BE MADE BY CALLING, TOLL FREE,
ON THE HARMER ROOKE "HOT-LINE" 800-221-7276**

from anywhere in Continental U.S.A. except New York State
(In New York, Call (212) PLaza 1-1900)



Harmer, Rooke & Co., Inc.

INTERNATIONAL AUCTIONS • SALES AGENTS • APPRAISERS

3 East 57th Street New York, N.Y. 10022 (212) PLaza 1-1900

ESTABLISHED: LONDON 1903 • NEW YORK 1939